



You'll find why we're here on page 20

psa JOURNAL

OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA

Honors List Color Printing

VOLUME 22

•

NUMBER 10

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OCTOBER, 1956



*Shelly Grossman
explores the latitude
of new
Ansochrome*

Armed with trusty camera and new Ansochrome, top editorial photographer Shelly Grossman tested our film during a visit to John Hamlet's famous "Birds of Prey" show in Florida. How did Ansochrome stand up? Here are a few of Mr. Grossman's favorite shots, together with his "unretouched" comments.



"Plenty of direct sun here and a swell chance to catch Mr. Spectacled Owl at his colorful best. Taken at f11 at 1/400 second, I certainly got plenty of true, natural color . . . beautifully-rendered texture . . . and crisp definition."



"Tough backlighting in this one, but look at all the soft, natural color. No excessive contrast. No distortion . . . in sun or shade. I shot this at f8 at 1/400 second."

"Diffused lighting here, but who could resist this ornate hawk eagle? Taken at f4.5 at 1/200 second, not a bit of color subtlety was lost. Whites, blacks, browns, reds—they're all soft, true, completely natural."



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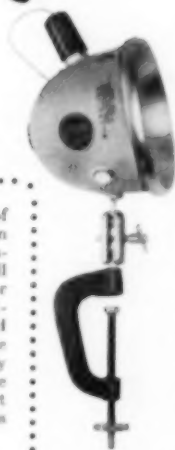


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The FPA Journal is sent to all member clubs and affiliated organizations. It is for the use of the entire group and not solely for the individual to whom it is addressed.

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The Editor's Corner

Writing this week before the Convention, it is hard to get inspiration. Sometimes we wonder where our next article is coming from, then the mailman drops in our lap just the one article we have been wanting. That happened today. It would be in this issue but we have to write back for the pictures. So you'll have to wait until next month to see what has agitated us for the moment. We'll tell you this, it is about something we think will give pictorial photography the biggest shot in the arm it has had for years!

Speaking of this month and next month reminds us of the complaint of one news source who complains we need stuff a month ahead of time. Living in a big city, he points to his newspaper and says, it is a daily. He doesn't realize that some parts of the Sunday paper go to press two weeks ahead of time and the coloroto sections go to bed six weeks ahead. The weekly camera page, if his paper has one, gets into type three days before he sees it. Only the news is handled on a daily basis.

Again, the newspaper in a large city has more typesetting machines and presses than does the printer who prints the Journal and 35 other monthlies. Economics, dear sir. A newspaper plant, even if it could do the quality of work we demand, would have to

charge so much overhead that your Journal would be resolved into a mimeographed or offset bulletin!

If, in the interests of short production schedules we paid the printer to reserve one Linotype machine for our exclusive use, the charge for machine use and operator's wages would increase our costs by at least a third. We'll stick to a long production schedule and better use of your money.

Postcard ballots continue to dribble in. We'd like to be swamped with them. If you don't remember, it is your way of telling the Editor what you want in the Journal. Head a column "I like" and another "I don't" then list either the titles or just the page numbers. It will help if you list your Division affiliation, that lets us know your prime interests. You needn't sign. Send them to the Editor, not Headquarters.

When you move, notify HQ, not the Editor.

When your club changes officers, notify HQ, not the Editor.

Editing is done in Stamford, mailing at HQ. All the info is in the first column, at the left.

It was nice seeing you in Denver.—db.
P.S. About that article mentioned in the first paragraph—the pictures came in, and in time for this issue, including the four-color plates for the cover, so you won't have to wait for it after all.—db.

The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Life Membership

Dear Don:

I am a bit confused by your answer to the question about Life Membership in Johnny's Mail Bag of the July issue. Who pays extra for Divisions?

J. Elwood Armstrong

Mich.

On re-reading that answer we are confused, too! Sometimes we don't know when to stop talking. We should have stopped at \$25 and not added "a year."

Life Membership is in the Society only. However, Life Membership is available in the Divisions at \$25 a Division. The Cornerstone Membership, a special form of Life, no longer available, carried with it free Life Membership in one Division, the others also available at \$25 for each one desired.

Glossies

Dear Sir:

In Johnny's Mail Bag, R.M. reported on his troubles with large glossies. I had the same trouble until a professional suggested that my cold wash water prevented the gelatin from setting to the smooth plate. He covered his prints with old newspapers to slow the drying process. By warming my final rinse the gelatin stays somewhat soft and my trouble is gone.

Phyllis Treloar

Toronto.

● That should be added to the other tricks. The newspaper serves the same purpose as the other coating mentioned, it keeps the print pressed down against the tin, and it slows down drying action and equalizes it across the whole sheet.

Nail Biter

Dear Don:

When I waded through an article on developing methods and come to the phrase "use at 68° F." I get so mad I could bite nails. 99 44/100% of amateur shutterbugs can't afford temperature controlled darkrooms and water supply. Why cannot correction factors be supplied for higher temperatures? When it comes to a choice of developers give me Harvey's 777.

Harry B. Fisher

N.J.

● Now I prefer Old Sock developer, used it for years, though never below 60° F. (If you think I'm kidding, I'll print the formula). You'd better keep away from color developing, Harry, because half a degree at some stages will spoil it. And it is so easy to control temperatures and get them down to whatever you want! Principal investment is a bucket and some ice. Bill Nagel taught me the trick years ago.

Hocus Pocus

Dear Don:

Following "Focus Minus Hocus Pocus" I've had inquiries about the plastic depth scale. Some stores carry them, but mine has no name on it and I don't know the source. An excellent substitute is the depth scale included in the Master Photoguide.

Following the directions for building Topsy enlarging easel, I've had inquiries about the large tilt-top device which is the core of it. This is made by Testrite and any dealer can get it for you.

Al Schwartz

The PSA Way

Dear Don:

Not fully understanding some of the instructions in Al Schwartz' article on his "Topsy" I wrote him. My difficulty centered around the tilting device. Three days later was a letter from Mr. Schwartz saying "Evidently you need it promptly so I'll take mine apart and mail it to you. When I get into town next I'll replace it and let you know the cost."

My Topsy is operating fine and I'm writing this for two reasons. To tell you that Al Schwartz has performed beyond the call of duty, and to let you know that more articles like this will increase readership interest and make the Journal more valuable in getting and holding members.

Bill Summerville

N.C.

● What have you made lately that deserves a write-up, Bill? That's how we get such articles. What's old hat to you may be a bug-eyed wonder to someone else.

Kodachrome Again

Dear Sir:

I have just discovered a new wrinkle in Kodachrome processing which I think should be called to the attention of our members. Some wholesalers have the developing but not the mounting done by Eastman. Then they mount themselves in an inferior mount and put it out in their own box. The dealer gets this service cheaper but the customer pays full price.

Out of a roll of 20 several were scratched, two so badly they were useless and three were so badly mounted I sent them back to be remounted.

D. A. Johnston

Conn.

● Your report is correct but your assumptions are in error. Kodachrome processing by Kodak is handled direct with the dealer, no wholesalers being involved. Kodak charges the same whether mounted or unmounted so there is no saving there. From your location I know exactly what has

happened. There is a wholesaler, nearer to me than to you, but he sends his color film to a licensed processor who saved on labor by returning it with mounts but not mounted. The wholesaler's staff did the mounting. The scratches could have been added in either place.

Having been thrust into a *caveat emptor* situation by the courts we must police for ourselves what is done with our property. It is your film. Ask your dealer who does his Kodachrome processing. If he says Kodak and it comes back in strange mounts he has lied. You can insist on Kodak processing or go to another dealer.

Dear Sir:

I followed your suggestion and wrote to the Attorney General's office about the obnoxious manner in which Kodachrome film processing is now being handled. Part of the reply is the following:

"The judgment does not prohibit Eastman from receiving exposed color film through the mail for processing, and the requirement that it be returned to Eastman only through the dealers, and not through the mails, was a matter of Eastman's own determination. The judgment leaves to Eastman a broad latitude in the selection of means for the return to it of exposed color film for processing."

You certainly have access to this information and you should urge your members to protest to Eastman for the opportunity to send their film direct.

T. J. Murphy

Ohio

● Neither does the consent decree force Eastman to alter its methods of doing business. Eastman Kodak Co. has not sold at retail, direct to the consumer for many years, with the possible exception of some restricted scientific materials. When Kodak closed down its b&w finishing business 30 years ago, after it had encouraged the establishment of photo-finishers all over the country, it dropped the last vestige of retail selling direct by the company. (It does own a subsidiary which operates a small chain of stores, but they buy from Kodak and other manufacturers the same as any other dealer does). During the war I was advisor to an important group who used considerable 35mm Kodachrome in their propaganda work. They were important enough that WPB granted us an AA-5 priority rating, later a AA-2X. I approached top management at Kodak to sell direct to these holders of priorities and was turned down because it short-cut the regular retail channels. There was no way it could be worked out within their standards of ethics. The only concession they would make was that they would increase the allotment of film to any dealer who forwarded the priority certificates up the buying line so that his regular customers would not lose the small amount of film available to them. Now if Kodak would not set aside their ethics for an admittedly worthwhile war job, why should the Attorney General ask them to do it now?

Add to this the cost of handling, book-keeping and personal correspondence and the processing charge would go up. Kodak already had a color finishing system through their dealers for Kodacolor and for color prints from Kodachrome. They felt it best
(See Diffuser, p. 45)



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PSA Facts

If you've just returned from Denver you really know the other meaning of PSA—Phellowship, Service, Advancement. In the Division Dens you found all three, in the program you certainly had opportunity to advance your knowledge of photography. The workings of the services were certainly clear to those who sought them out.

As happens each year, elections brought some new faces to the Board of Directors and to the National Council. In many cases incumbents were returned to office, in others someone took a new step up the ladder of PSA leadership. We all welcome the new leaders, thank the old for their service to the Society.

You may be called on to serve on a Division or PSA Committee. Don't pass up this opportunity to get into the middle of things. It may mean cutting down on your print or

slide production for awhile, exchanging it for letter writing and personal contact. But that is fun, too. There is almost as much fun, in some cases, more, in serving than in doing. It gives you a chance to see from the inside how PSA works, who does the work, and how much good is accomplished. So, if you are called upon, say yes.

You probably didn't notice, but there were two groups who didn't see much of the Convention. The Board, and the Division Executive Committees. The Board started meeting before the Convention opened and carried over to the first day. They met again several times before it closed. The Division Committee were particularly busy because this is the year they re-form, with newly elected officers. Each of them held many meetings, some impromptu, some formal. That is the way PSA operates, a few doing the work of running it so the rest of you need worry only about developing your talents.

The President Reports

At the present time the Denver Convention is about to become reality. I am very mindful of the fact that much work has gone into the preparation of the programs which will be presented. The success of our Conventions is due to the excellent co-operation among the various committees and to the support provided by the entire membership. It is indeed difficult to make plans which will satisfy everyone, but I commend our workers for the thoughtful manner in which decisions have been made and obstacles overcome.

Our Convention offers the opportunity for each of us to meditate on how well we as members of our Society have acted to maintain and enhance the Standards by which our Society is known. Many may say—"My contribution was a small part of the effort required but I am happy to have done my bit". This attitude is so very much in evidence that we just can't help but know that participation in photography is destined to continue for a long time. We are encouraged to keep the cooperative spirit alive in spreading the knowledge that our Society is dedicated to service of those who are with us in photography. Our members understand, or should, the manner by which our activities are directed. As a service type of organization we establish the incentive to improve our own abilities by interchanging ideas with our fellow members. We extend our services in helping those outside our ranks by assistance in their enterprises.

Our Society operates according to the principle in its constitution stated as follows—

"This Society shall be a medium for co-operative action in promoting the arts and sciences of photography and for furthering public education therein".

This statement should be familiar to each of our members. It is the key to our activities and to our manner of thought.

We are constantly faced with the necessity of deciding questions of policy. In making these decisions we must always consider the fairness of our decision and the result which follows. We are forced sometimes to deny certain activities which in themselves are very worthy of encouragement. We cannot recognize one without recognizing many, so we try to maintain an attitude of neutrality in such incidents and attempt to be consistent.

It has been my pleasure to meet and know personally, PSA members who work and strive thoughtfully, as well as energetically, for the good of the Society. They do this without compensation other than the pleasure derived in giving service. Our's is a volunteer organization, with the exception of a very few paid employees, at headquarters and on the Journal Staff.

I send verbal "Orchids" to those who have given of their time and effort so unstintingly. Many of these folks have worked so quietly that their efforts have not always been appreciated. Yet they have provided the solid foundation on which our Society grows. I compliment them highly for their spirit of thoughtfulness and for the courtesies they have extended toward their fellow members.

I wish to compliment the Convention Committees both National and Local, for the work done in planning the 1956 Convention at Denver.

MEL PHEGLEY

are you a
socket spoiler?



DON'T LICK, POLISH OR SCRATCH FLASH BULB BASES

USE NEW G-E #5 FLASH BULBS WITH THE BASE CONTACT THAT CAN'T CORRODE!

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The sure-fire way to keep your socket free of corrosion—and guarantee that your flash bulbs fire *every time*—is to use the new G-E #5 bulb with the base that *can't corrode*! Pure tin solder stays shiny clean for the life of the bulb—guarantees an easy flow of current (without moistening) for best flashability.

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WILLOUGHBY'S

110 West 32nd Street,
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Eastern Zone News

Editor: George J. Munn, APSA
37 Homestead Pl., Bergenfield, N. J.

Jamaica CC

PSAer Ralph Miller, Chairman of the Photo-Journalism Division, PSA, and well known camera editor of the New York World Telegram & Sun, acted as judge for the first competition of the new season of the Jamaica (NY) CC.

Thursday, October 18th is billed as a BIG NITE in the "Viewfinder" with Helene Saunders, FPSA, as the featured lecturer. Helene will lecture and demonstrate, as only she can do, on portraiture. Because Jamaica expects a large turnout for this meeting they have engaged a large place, Mills Hall.

As one who has had the pleasure of hearing and seeing Helene Saunders at work, I advise anyone in the vicinity to make it a point to attend this lecture and arrive early.

Central Ohio CCC

Winners of the recent Inter-club Competitions were spread out among three clubs in the Monochrome Division with first place going to William Hall, Springfield PS, second place to James Dyer, Cambridge CC and third place to Karl Snyder, Buckeye CC. In the color division Warren Bailey, Columbus CC was the winner with Springfield's Robert Thatcher second, and H. E. Witmer also from Springfield PS, third.

Charter Oak CCA (Conn)

A complete success was the consensus of opinion of all the members who attended the recent field trip to Old Mystic Seaport. Members brought along picnic lunches and many stayed for the supper party.

Bob Strindberg, West Hartford, was in charge of all arrangements.

Something new has been added to Charter Oak for the coming year. The club is awarding a box of specially imprinted slide masks to all members who earn one hundred points or more, in the monthly contests. These masks will bear the member's name and address, and the name of the club.

Vailsburg CC (NJ)

The 2nd Newark International Salon of Photography will be held once again in the Newark Library. The dates are Feb. 14 to March 9, 1957, entries close Jan. 23 and here is good news—entry fee \$1.00 four prints or four slides.

Vailsburg CC has enlisted the services of a blue ribbon panel of judges with Hans Kaden, FPSA, Alfred C. Schwartz, APSA and Harvey A. Falk, APSA, judging prints. Wellington Lee, FPSA, Henry C. Miner, APSA and Joseph J. Merlino, APSA, judging color. Chairman is Sam Budahary and entry blanks may be had by writing Catherine Coursen, 223 Prospect St., East Orange, N. J.

New York CSC

Sam Stern was the winner of the Gold Medal in Class A for the 1955-56 season, Ludolph Burkhardt, Silver medal and J. Cassler, Bronze medal. In class B the Gold

medal went to Gertrude Wohltman, Silver medal R. Davies and Bronze to W. Davis. Fuguet Trophy winner was PSAer Albert Widder.

Clyde T. Boyles

Clyde T. Boyles, former President of the Metropolitan Camera Club Council and long actively prominent in New York photographic circles, died June 6 after a week's illness in the Barre, Vt., Hospital. He had retired as transportation superintendent for New York Telephone Co., in 1951, and with his wife Ruth moved to a farm in Cabot, Vt.

Ridgewood (NJ) CC

A. C. Shelton, APSA, was a recent lecturer before members and guests of the Ridgewood CC. Mr. Shelton's lecture was on the new Anacochrome and his pictures were all originals on Anacochrome taken throughout many of the more scenic parts of America and illustrated the photographic conditions and problems involved.

Mr. Shelton has appeared before clubs all over the country as a representative of Anso and head of the Camera Club Department. He retires from Anso the first of the year. Lets all hope he does not retire from photography.

Equitable CC (NY)

The Fall program of the Equitable Life Assurance Camera Society starts with an "A-1" attraction. Commencing on October 25 Helen Manzer, FPSA, will conduct a color course consisting of four sessions. Helen Manzer is a Five Star exhibitor, judge of color shows and an outstanding teacher.

Equitable is one of the few very active "Business clubs" taking full advantage of their PSA membership. Recently they featured a PSA Exchange show from Japan and a traveling print show from the Kodak CC.

Equitable also is affiliated with the Business Club Ass'n. and the Metropolitan CCC. President of the club is Chris Flaherty and they boast the membership of Edmund V. Mayer, Director PSA Camera Club Print Circuits, Director MCCC and spark plug of the BCC Ass'n. Ed is also chairman of the coming MCCC Photo-Jamboree.

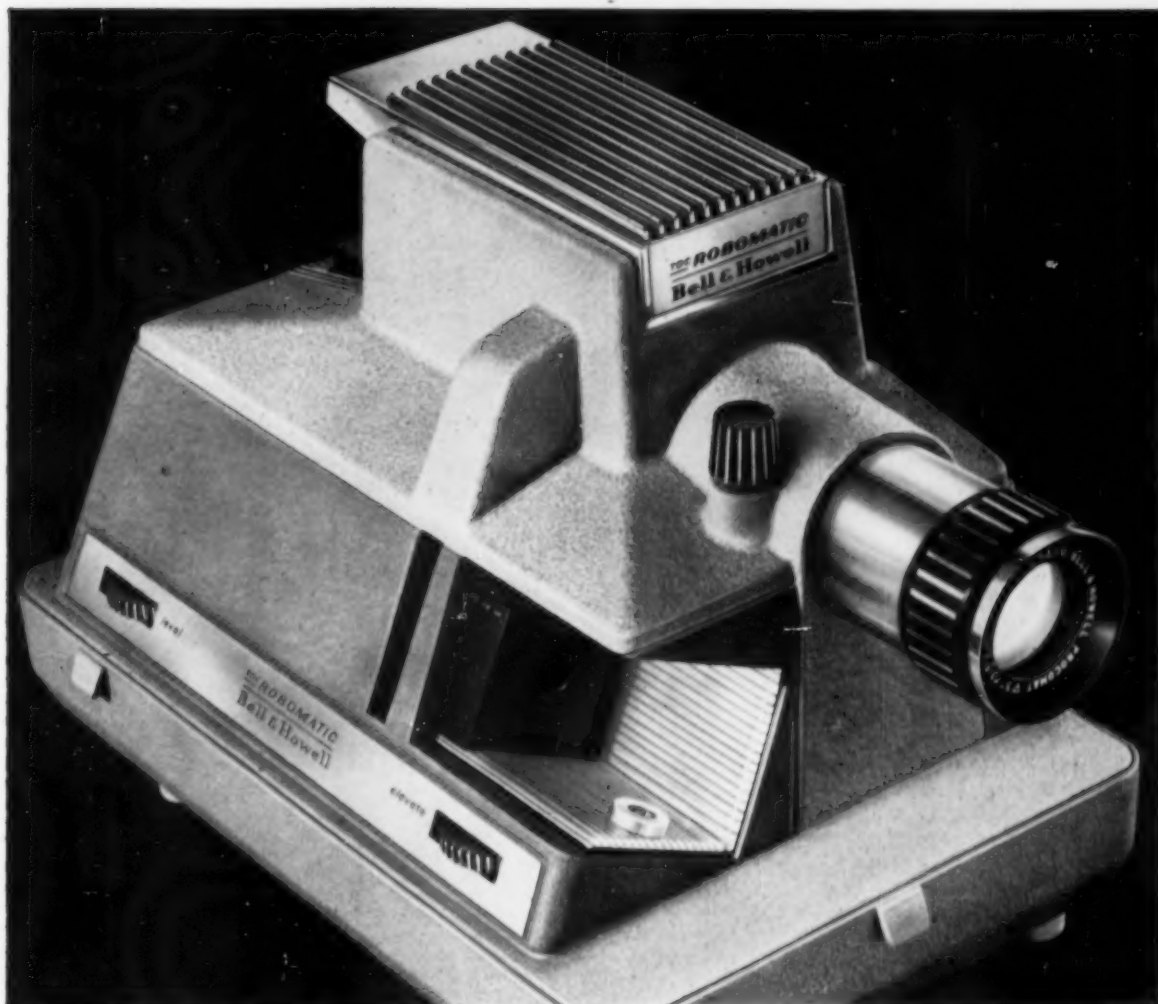
Salon Instruction Sets

Director Ira S. Dole sends word of a new set of prints with tape comment available to clubs in the Eastern Zone—The Nova Scotia Set. This set has prints by John Mulder, Hon PSA, FPSA, Lionel Heymann, FPSA, and Arthur Underwood, Hon PSA, FPSA, with taped comments by Harold Spriggs. In addition there is a set with prints by Frank Heller, FPSA and Maurice Louis, APSA.

Eastern Zone clubs should write to Harold B. Spriggs, Livingston Manor, N. Y.

N. J. Fed. Convention

Don't forget this great photographic event to be held at the Hotel Robert Treat, (See Eastern, p. 47)



New Robomatic by Bell & Howell—only slide projector to offer totally automatic operation with remote control.

It's totally automatic! Years ahead in design! Bell & Howell's New ROBOMATIC Slide Projector!



It's front row center for you! The Robomatic runs itself while you take any seat in the house. It's the most advanced automatic projector on the market today.



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Central Zone News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

GSCCC

The most recent Inter-Club Contest in
color slides of the Gulf States Camera Club
Council was judged by the Meridian Camera
Guild of Meridian, Miss., with the following
results; first and third places were won
by Paul Jones of Enid CC, Enid, Okla. His
first place title was "Vista Through the
Arch" and "Jug Handles" won third place.
O. F. Metz of El Paso CC, El Paso, Texas,
was second with a slide entitled "Mimosa."
Stan Orrick of Conair CC, Ft. Worth,
Texas, won fourth with "Mabry Hill." Wm.
A. Bacon, of Jackson Photographic Society,
Jackson, Miss., won fifth place with his
slide entitled "White Birches." Twelve of
the member clubs of the GSCCC partici-
pated; forty different slides were entered.

Winners in the most recent black and
white Inter-Club Contest of the GSCCC
have been announced by the Magnolia CC
of Beaumont, Texas, as follows: first place
"River Refinery" by Garner Reed, of Delta
CC, New Orleans, La.; second place "Onion
Tops" by Fred Pyle, Mississippi Gulf Coast
CC, Gulfport, Miss.; third place "The Con-
torted One" by O. F. Metz of El Paso CC,
El Paso, Texas; fourth place "You Quazy
Duck" by Mrs. J.R. Lilly, Pouchatoula-Ham-
mond CC, La.; fifth place "The Forest" by
Joyce Hendry of Ft. Worth CC, Ft. Worth,
Texas.

W.M. Dalehite, 755 Alvarado Dr., Jack-
son, Miss., editor of the Gulf States CCC
News Letter has issued a financial state-
ment for the GSCCC and this shows that
the organization is solvent!

So far this year, nineteen camera clubs
have participated in the black and white
Inter-Club Contests of the GSCCC. The
three leading clubs in point scores are Or-
leans CC of New Orleans, La., with twenty
points, Delta CC, also of New Orleans, nine-
teen points, El Paso CC, fifteen points.

The National Lecture Program will spon-
sor a tour for Glenn E. Brookins, APSA,
of San Bernardino, California. Mr. Brook-
ins will begin a two months tour from Den-
ver on October 1. His trip will cover eight
Southwestern states. This will be the first
National Lecture Program presentation to
be concentrated on this area. States in the
Central Zone to be included are Oklahoma,
Arkansas, Louisiana and Texas. The an-
nouncement also states that groups border-
ing these states will also be included. This
will be a most unusual opportunity for
camera clubbers in this region. There is
a reasonable fee of \$60, with no other costs
to the CC's involved.

Flint Lensmen Camera Club

The editor was pleased to receive a com-
munication from Charles A. Jackson, PSA
Club Representative of the Flint Lensmen
CC of Flint, Michigan. Mr. Jackson writes
that he hopes to get more of the members
interested in PSA activities and to swell the
roster of Individual Memberships in PSA.
Club president of Flint Lensmen CC is Robert
L. Henry. Under the leadership of Mr.
Henry the club has made a schedule of
their activities for a year in advance. They
meet on Thursdays and each of the meetings
is classified as "Activity Night," "Color
Competition Night," "Lesson Night" and

in the fourth week of the month the pro-
gram is a "Black and White Competition."
Enclosed with his letter is a copy of the bill-
fold calendar which they have devised.
This little card is about the size of a Social
Security Account Number card and will
fit into a billfold. It outlines the programs
for each night throughout the year and
classifies them in accordance with the vari-
ous types of activities described above. For
example, there are ten "Activity Nights." Each
of these programs is listed on the card and
the date is given for each meet-
ing. The same sort of outline has been ap-
plied to the several other types of programs.
This idea is new to the editor. We believe
it is excellent and worth passing on to any
of the members who may happen to read
this. Many thanks to Charles A. Jackson
PSA, for this fine information.

Fort Worth Cinema Club

Fort Worth Cinema Club has been receiv-
ing lessons on movie camera technique. A
recent one was presented by President
James McGill, having to do with cleaning
the camera gate, lens and so forth. Cameras
were brought to the meeting empty this
time. The club also considered the results
on the previous lesson on "Panning." Other
lessons have been on how to hold a movie
camera with illustrations on how not to
hold it. This movie club is composed of
8mm and 16mm filmers. Each of these
groups is given different assignments; for
example the 8mm group were assigned the
subject of "Greater Fort Worth, Texas,"
whereas the 16mm enthusiasts have been
given the assignment of "Camp Timberlake,
Girl Scout Camp." This camp is to be cov-
ered in June 1957! Part of the assignments
are writing the script, dubbing in the sound,
editing, etc.

Port Arthur CC

We have a copy of a letter from Mel
Phegley in which he congratulates S.D.
Chambers, APSA District Representative
for Texas, on the excellent manner in which
he has handled the job. This editor can cer-
tainly agree with Mel because S.D. has
never yet failed to write to him since his
first effort was made more than two years
ago.

This month S.D. wrote that the most ex-
citing news from Texas was happening
right in his own home town of Port Arthur.
It had to do with the Second Cavoilcade
Exhibition. S.D. states that one month
before the closing date, of September 12,
they had received more pictures than the
total of the entries last year. Judges for
this year's exhibition were Dr. Carrol C.
Turner, FPSA, of Memphis, Mrs. Peggy
Spotts, APSA, of Houston, Texas, Harry L.
Hartley of Edinburg, Texas, H.P. Merri-
field, of Dallas, Texas, Eugenia Buxton,
FPSA, of Memphis, and Charles E. Smith
of Wausau, Wisconsin. S.D. and all the
others who have worked with him are justly
proud of the fact that the Cavoilcade Ex-
hibition is now listed among the PSA ap-
proved Salons, this after only one year of
existence. The exhibits are scheduled for
October 1 through 27.

(See Central, p. 47)

Winning Judges!



Having judges win a photo contest is certainly a new angle! The 6th Interservice Contest is judged at local levels, then area levels, then at Department levels, then the three services are judged competitively in the finals. Here Judges Wallace Kirkland, Life Magazine; Don Bennett, FPSA, PSA Journal, and Edwin Wishard, PSA, National Geographic Society check over some of the entries in the semi-finals. Their selections won for the Army in the finals. Another point. Backgrounds are important in news pictures, too, and they should enable one to identify the locale or something about the characters in the foreground. Well, this general background is made up entirely of generals, including, at right, the Adjutant General, Maj. Gen. John G. Klein, in charge of the Army Phase of the 6th Interservice Competition. Army Photo.

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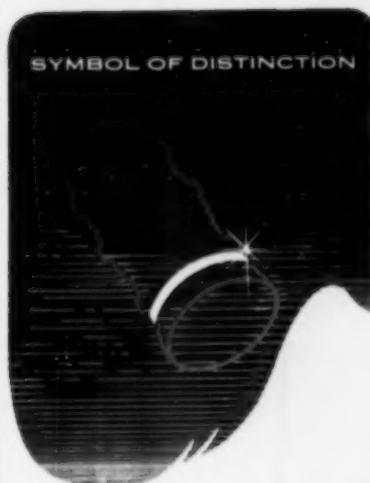
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"They're not atomic scientists . . . jes' some members of the Technical Division having a pleasant conversation."

Circle 10



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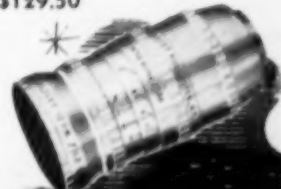
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Western Zone News

Editor: A. H. Hilton, APSA
Route 3, Box 828, Porterville, Calif.



Some of the 65 lovelies at the Redlands Photo Fiesta who modelled in the sets, here competing in the Fiesta Queen contest. It is no wonder that 4,000 turned out! Photo by Art Miller.

PSA Town Meeting

Perhaps the greatest event this month is the PSA Town Meeting to take place at the Hotel Leamington, Oakland, Calif. Oct. 20-21, which promises to be one of the best, is sponsored by PSA with the cooperation of Northern Cal. Council of Camera Clubs, Central Coastal Counties Council of Camera Clubs and Northern Cal. Council of Amateur Movie Clubs. Dr. Guilford H. Soules, DR. for the Bay area, as Chairman.

There will be lectures and demonstrations by prominent PSAers in all seven divisions of PSA. Some of the highlights will be the Motion Picture Division's program under the auspices of the Northern Council of Amateur Movie Clubs. Another special feature will be the workshop program 9 a.m. to 1:30 p.m. on Saturday with demonstrations in color, black and white and stereo.

Sunday morning a field trip around Lake Merritt, visiting Oakland's famous Fairyland and wild fowl preserve, and flower gardens. On Saturday evening, Oct. 20, will be the banquet with a top flight program following.

Among the honored guests will be our President, Mel Phegley, APSA, Boris Dobro, FPSA, founder of PSA Town Meetings, Karl A. Baumgaertel, Hon. PSA, APSA, and others.

A new laboratory

We recently learned that our new Chairman of the PSA Color Division, Merle S. Ewell, APSA, has joined forces with Dr. Harold Lutes, APSA, as Director, department of photography of the Identi Color Laboratory in South Pasadena, Calif. to do superior slide copies, film strip masters and release prints. These two PSAers are outstanding color craftsmen and have specialized equipment to do the kind of work all PSAers have been looking for. Dr. Lutes is chairman of the PSA Roundup, the next one to be at the Ambassador Hotel, Los Angeles on Oct. 21.

Hawaii Roundup

The first Camera Club Photography



Model Kay Twitchell poses in the "Man in the Moon" set created by the Euclid Ave. CC. Photo by Stan Shuttleworth.

Roundup, similar to our Regional Conventions, was held in Honolulu recently and participated by eleven camera clubs of the Islands.

It was a very successful affair with programs provided for each hour of the day. In the morning there was model shooting in front of grass shacks at Waikiki Beach which was attended by more than 200 photographers.

There were also 200 at the luncheon at the Oasis Cafe. A program of color slides was then presented by the Color Division through the courtesy of Walter F. Sullivan of San Francisco. Then the Japanese show

(See Western, p. 47)

"...there is no short cut to perfection"



Leading in the field of precision optics, the makers of LEICA cameras and lenses have had more than one hundred years of experience in optical science and manufacture. Advanced engineering design, the highest-quality materials, and meticulous craftsmanship of the kind handed down from father to son form the basis for the reputation of the world-famous LEICA lens. Universal acceptance of the LEICA lens as the optical standard for 35mm photography emphasizes that "...there is no short cut to perfection."

LEICA lenses excel because they combine speed and resolution with an optimum over-all correction. This means that with a LEICA lens, at any aperture, you get: absolute corner-to-corner sharpness and even brightness; superb color correction; and an individually selected focusing mount for each set of lens elements which ensures maximum accuracy in focusing. Not only is each LEICA lens painstakingly inspected during and after the assembling but it is also photographically checked for performance. With a LEICA lens in your camera you have the assurance of a perfection made possible by more than a century of experience in fine lens manufacture.

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Canadiana

Editor: Rex Frost, FPSA
37 Bloor St., W., Toronto

Airminded

The Toronto CC has already been definitely airminded. In recent years members have taken off on several chartered flights to photogenic centres of interest, including Rochester, Niagara Falls and Bermuda.

Latest Club air project of the Toronto CC is a chartered flight via KLM Royal Dutch Airlines to London, England. At the moment plans are essentially loosely knit. The Club has, however, circularized its members, enclosing a questionnaire asking when, between June and September 1957, would be the most convenient time for them to take a couple of weeks or more off on a Club 'Visit Europe' trip.

Cost is quoted as about \$315.00 return, considerably below regular air fares. At the moment, plans call for bookings to be limited to members and family.

Tops In Photography Shows

Where "Tops In Photography" Shows have been used in the programming of Canadian CCs, they have, so to speak, gone over the top. By the time this appears in print it is quite likely the season's routing of the shows will have been lined up. They're mighty popular.

However there may be open spots in the schedules which Canadian Clubs could take advantage of, during the 1956-7 season.

Chairman is W. A. Kirkpatrick, 49 W. Thomas Road, Phoenix, Ariz., U.S.A. Sorry, in an earlier listing of his address in Canadiana we slipped on a typo and missed the correct street number by a digit.

Provincial Reps take office

At the Denver National Convention, PSA Provincial Representatives took over their respective responsibilities in Canada's provinces from coast to coast.

Elected were: Ezra Parsons, Maritime; Wm. K. Joseph, Quebec; Mrs. H. R. McGregor, Ontario; Ed. Matthews, Manitoba; Dr. Frank E. Mould, Saskatchewan; N. P. Ochotta, APSA, Alberta and H. G. Robinson, British Columbia. Their addresses will be found in the Directory.

As pointed out by Wally Wood, Canadian Zone Director in a personal letter to all Provincial Representatives across Canada, they are responsible in their districts for the encouragement and promotion of every possible service and activity of the Society, CC's and individual PSA members have never taken full advantage of the facilities available.

Where, however, they have done so, they have taken a lot of fun out of the participation, and been singularly successful. Toronto CC entered the Club Bulletin contest and color slide competitions and did very well. Montreal CC entered the Club Print of the month activity, and won first prize.

Canadiana needs correspondents

One need of the current season is a regular and consistent supply of news information on CC activities for inclusion in Canadiana. During the past year your

Editor could count on monthly contributions either of club bulletins or news, from only five CC's across Canada. Information from other clubs was intermittent.

Because of this irregular supply of news from CC's, much of the content of Canadiana has been essentially editorial in nature, which is not its primary function. Main objective of the column is to keep all clubs informed of the activity of others, on matters partly of local character, and partly in regard to considerations which are national in import.

Royal Winter Fair Photo Contest

Toronto's Royal Winter Fair, largest agricultural fair in Canada, has announced another cash prize contest this year for Canadian amateur photographers, awards to be made both in monochrome and color. Cash prizes begin at \$40, subject matter should be related to agriculture, i.e. rural scenes in any season of the year, farm activities of all types, farm animals, the picture story of rural life.

The photographic competition is run along pictorial lines, akin to the average salon, with a panel of three judges, one of whom is your Editor. The Show runs the second week of November, with a contest closing date, the end of October.

For entry form and full particulars, write C. S. McKee, General Manager, Royal Agricultural Winter Fair, Exhibition Grounds, Toronto, Ont.

Elated Maritimer

Tim Randall of Halifax N. S. is happy. His color slide "A Journey into Acadia" has been chosen as a finalist in the PSA travel competition.

"World's Fair"

Details of the forthcoming International Photographic Exposition, the 1957 World's Fair of Photography, to be held in Washington, D.C. between March 22 and 31, are slowly coming out.

Latest definite word is about the theme center, an area 55 x 60 feet and 24 feet high, with lighted transparencies floating in the air over a landscaped garden adequately lighted for snapshooting.

In addition to the theme center there will be several demonstration areas (non-commercial) covering various aspects of photography and its uses, exhibits of manufacturers from all over the world where nothing will be sold but where equipment may be examined and questions asked, a huge picture exhibit of all types of photography and a museum section.

Many of the Government buildings will have special exhibits showing how photography is used in the work of Government Departments.

Most of the national photographic organizations are staging their annual or regional conventions during this period so their members will have a chance to view the trade and other exhibits. Plans are afoot for PSA participation and an announcement should be forthcoming from the Board meeting in Denver.

CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

We are happy to welcome as guest columnist this month, Mr. S.D. Chambers, APSA, DR for Texas, an active participant in the Gulf States CCC, worker for the CavOILeade, feature writer for the Journal and a swell fellow. His subject is really timely for clubs starting the new season so let's hear what he has to say—

Many camera club officials are literally tearing out their hair. Others are ready for the Bug House, not a camera-bug house. Their problems are serious, and have been for years. Now, the situation has reached a state of turmoil and confusion. It all amounts to the question of "Print Judging."

Some photographers, though tops in photographic technique, and with enviable exhibition records, are turning flips in this circle of confusion. It is an unending effort in search of a suitable method or standard for judging camera club prints. The reticulated struggle reaches from here to infinity. Many clubs, including some of the nation's best, are never quite able to make this parallax correction. Various combinations and recipes are tried. It is as though they were imitating a neophyte's experimenting with film and developers. The ingredients include: composition, technique, appeal, subject interest, imagination, impact, etc. Each club has hope of coming up with a gold-toned answer to print judging. But the result is all too often hazy and fogged and with less definition than a texture screen print. The magic formula for squeezing the exact amount of art from a picture, as if testing for the final trace of hypo, is yet to be developed.

Beginning clubs have many other print judging problems. Frequently there are no members with judging experience, or sufficient pictorial knowledge. A new member often fears print judging for fear of criticism from fellow members regarding his selections and comments. Others often forget their duty to give constructive analysis, and descend to the level of personal criticism.

The more advanced clubs still have their problems in print judging. Qualified members are in the minority. The percentage of star exhibitors is very low. The same people are doing the judging too frequently. These judges may be partial to table top, marine, or one of the many other types of pictures. As a result all others are defeated in the club contests. The same people, those using the judge's favorite subject, continue to be the regular club winners.

There are miscellaneous print judging problems common to all our clubs. Judges take up valuable program time. Time allowed judges is often too short to do justice to each print. Occasionally, outside judging and print analysis are a desirable change, and serve as excellent program material. Special contests and the selection of Print-of-the-Year are always facing the club officers for fair, impartial handling.

As you are now well aware, print judging presents many serious problems. But, in (See *Camera Clubs*, p. 47)



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Honors Conferred On 74 At Banquet

1 Hon. PSA; 20 FPSA; 53 APSA In 1956

Honors totaling 74 awards were conferred on PSA members at the annual Honors Banquet which was the closing feature of the 1956 Convention in Denver, Colo. Most of the recipients were able to be present as Pres. Mel Phegley and Honors Committee Chairman Carroll C. Turner made the presentations.

One award, a Fellowship, was conferred on the late Cy Yarrington posthumously. Cy, among his many other duties, had maintained the extensive files for *Who's Who in Pictorial Photography*.

Nominations for the Honors Awards were made last spring and after all applications were given close study by members of the Committee, they voted on the candidates with the results listed below.

HONORARY MEMBERSHIP

C. B. NEBLETTE: For his many years of continued and valuable services to photography; for his teaching and for his many books which have been an inspiration to all photographers.

FELLOWSHIP

STEN T. ANDERSON: For his unselfish and wholehearted devotion to the cause of photography; for his continued effort to interest others in photography and for the promotion of international friendships in this field.

GRACE M. BALLENTINE: For her proficiency in photography and for her unselfish services rendered to the Society and to the cause of photography in general.

DON BENNETT: For his proven proficiency in many varied fields of photography and his services in placing his knowledge at the disposal of others; for his writing, teaching and years of valuable and unstinted service to the Society.

HERMAN BIELENBERG: For his proficiency in color photography and for his services as a lecturer and judge.

CHARLES J. CARONARO: For his proven proficiency in motion pictures and his many services to photography in the fields of writing, teaching, and lecturing.

BLOSSOM CARON: For her many invaluable services to photography in Canada, and for her activities in furthering the interests of photography.

JOSEPH COSTA: For his years of activity on behalf of the press photographers of the country; for his proven proficiency in his field and for his services to the Society.

J. M. ENDRES: For his proficiency in pictorial photography; for his achievements in advancing interest in photography in the Southeast and for his unselfish service to photography and to the Society.

CHARLES A. KINSLEY: For his achievements in color photography and for his great service to photography as lecturer, writer and teacher.

THOMAS LIMBORG: For his proficiency in pictorialism, and for his services to the Society and to the cause of photography; as judge and lecturer.

MAURICE H. LOUIS: For his photographic proficiency and for his many services to the Society and to photography as teacher and lecturer.

LOWELL N. MILLER: For his photographic proficiency and for his many services to photography and the Society as writer and lecturer; and for his organizational activities.

CHARLES J. PERRY: For his many services to the cause of photography and invaluable activity in organizational work in promoting interest in photography.

DOROTHY PRATTE: For her photographic work and for her active support of the Society and photography as judge and lecturer.

LEONARD A. THURSTON: For his outstanding work in the field of nature photography; for his teaching, judging and organizational work.

STEPHEN F. VOORHEES: For his many years of devotion to the cause of motion pictures; and for his efforts to encourage others in the field.

PAUL J. WOLF: For his photographic proficiency and for his many services to the Society and to the cause of photography in general as teacher and judge.

PAUL J. WOLFE: For his photographic proficiency and for his services to photography as judge, lecturer and organizer.

CHAO-CHEN YANG: For his proficiency in color and pictorialism; for his continued efforts in advancing the cause of photography and for his services to the Society and to photography as judge, teacher and lecturer.

CYRUS A. YARRINGTON: For his proficiency in photography and for his invaluable service to the Society and to photography in striving to maintain the highest standards in pictorialism.

ASSOCIATESHIP

ABRAHAM BURACK: For his proficiency in pictorial photography; and for his contributions to photography through teaching, lecturing and judging.

RENE CACHEAUX S.: For his continued efforts on behalf of photography in Mexico, for his lecturing and teaching and his ability as a photographer.

WILLARD H. CARR: For his contributions to Mexican-American relations, for his organizational work and lecturing.

S. D. CHAMBERS: For his many services to photography, in organizational and supervising work, as well as for his photographic ability.

BRUCE COLE: For his many years of unselfish devotion to the cause of photography, for promoting photography among young people and for his long service to the Society.

GEORGE W. CUSHMAN: For his proficiency in the field of motion pictures, and for his services in organizational work.

JOSEPH DENFIELD: For his diversified work in the field of photography; and for

his services to photography in general in the South African area.

IVAN DMITRI: For his proficiency in color and in journalistic photography.

CLAIR A. ENGLAND: For his proficiency in color and stereo photography, for his valued services in organization, judging and continued support of photography.

FRED EVANS: For his writing, teaching and ability in the field of motion pictures.

EDNA GOLDMAN: For proficiency in color photography; for organization and for lecturing.

CHARLES H. GREEN: For his services to color photography in judging, exhibiting and lecturing.

HENRY W. GREENHOOD: For service to color photography as an exhibitor and lecturer and for his organizational work.

HARRY GROEDEL: For his services to motion picture photography; and for the many fine films produced by him.

GRANT M. HAIST: For his many contributions to photography; for his organizational efforts and for his record as an exhibitor.

LETA M. HAND: For organization, leadership and service to photography as well as for her pictorial ability.

JOSEPH J. HARLEY: For his services to others in the field of motion pictures and for his skill in this field.

TROND HEDSTROM: For his photographic ability and for his valued leadership in photography in Finland.

R. B. HEIM: For his pictorial ability, for his organizational services and instruction, particularly with youthful photographers.

JOSEPHINE U. HERRICK: For her photographic achievements and for teaching.

J. LAWRENCE HILL, JR.: For his contributions to the growth of photography, through lectures and exhibitions.

CLARK H. HOGAN: For teaching, lecturing and otherwise increasing interest in photography.

J. L. KENNER: For contributions to the cause of photography, for lecturing and for organizational work.

TED LAATSCH: For proficiency in color photography and for services in organization and judging.

ROBERT L. LEATHERMAN: For encouragement given beginners, for his proficiency in nature photography and for organizational work.

BOSWORTH LEMERE: For creating photographic interest among civic and youth organizations and for ability in the pictorial field.

FLOYD A. LEWIS: For services to color photography through organization, judging, lecturing and exhibiting.

HAROLD LLOYD: For his activity in promoting the cause of photography in organization, judging and exhibiting.

JOSEPH MAHLER: For significant technical developments in stereo, inventions, lectures and teaching.

FLORENCE M. MCGEE: For increasing interest in photography, for organizational work and her proven photographic skill.

WILLIAM MESSNER: For his ability in the field of motion pictures; for writing and lecturing.

GEORGE MERZ: For aiding and encouraging other amateurs in motion pictures; and for his skill in that field.

JOHN P. MONTGOMERY, JR.: For his continued efforts to widen interest in photography, for judging, lecturing and organizational work.

AL MORTON: For original research, writing and proven ability in the field of motion pictures.

FLOYD L. NORGAARD: For services to organized photography as judge, lecturer, instructor; and for widening interest in his field.

A. LYNNE PASCHALL: For promoting photography in Ohio; and for his work with youth groups and the handicapped.

A. V. B. PRINCE: For his skill in color photography and for his services in organization and as a lecturer.

HOYT L. ROUSH: For writing, lecturing and continued organizational work.

ARTURO VIVES SANCHEZ: For writing, organization and his long service to the cause of photography in Mexico.

MATTIE C. SANFORD: For his services as judge, teacher and lecturer; and for her long record of organizational work.

JOSEPH SECKENDORF: For his service as judge, teacher, lecturer; and for his valuable work in Veterans' Hospitals.

FRANK J. SORACY: For organizational activity; for services as judge and instructor as well as for his ability in photography.

MAX W. SORESEN: For his ability in the field of photography and for his contributions to the audio-visual field.

J. DONALD SUTHERLAND: For his skill in motion pictures and his services in that field including judging, demonstration and teaching.

JOSEPH R. SWAIN: For his ability in nature photography; for exhibition, writing and lecturing.

SANDRA R. THAW: For her services to photography as judge, lecturer, organizer and exhibitor.

GLEN H. TURNER: For his services to motion pictures as writer, lecturer, and teacher and for his original films.

HALE Van SCOY: For writing, teaching and organizational services in pictorial photography.

RENNIE I. WEBER: For his work in organization and as judge, lecturer and exhibitor.

ROY C. WILCOX: For his long record of notable achievement in the field of motion pictures.

ERNST WILDI: For his contributions to the cause of amateur motion pictures as judge, lecturer and producer.

RANDOLPH WRIGHT, JR.: For his many years of unselfish devotion to this Society, without which it could not have reached its present enviable position.

W. ARTHUR YOUNG: For his many contributions to the technical aspects of photography as well as his excellent exhibition records

P A of A Honors PSAers

The Photographer's Association of America, at its annual convention in Chicago during August, honored eight of its members who are PSAers also.

Gerhard Bakker, Milwaukee, Wisc., and Laurence W. Blaker, Manhattan, Kans., received the degree of Honorary Master of Photography.

The following received the Master of Photography degree: Charles W. Ackerman, Cleveland, O.; John R. Hogan, Hon. PSA, FPSA, Wynnewood, Pa.; A. C. Shelton, APSA, Binghamton, N.Y.; John W. Tallent, Knoxville, Tenn.; J. Edmund Watson, Los Angeles, Cal.; and Chao-Chen Yang, APSA, Seattle, Wash.

In the annual Master's Exhibit, the following PSAers had all their prints accepted: David Darvas, FPSA, Cleveland, O.; Adolph Fassbender, Hon. FPSA, New York; and Phyllis Moore, New Orleans, La.

Lady photographers have formed an organization of their own. As yet unnamed it will be a working part of PA of A. Eva Briggs, APSA, M. Photog., Detroit, Mich., was named temporary president.

Civil Service exam

An open examination for photographers has been announced by the U.S. Civil Service Commission, Washington 25, D.C. This type of "examination" consists of filing a statement of experience and certain CSC forms which you can obtain from your postmaster or the Commission.

The jobs listed under this examination cover positions in and around Washington, D.C. and include still, motion picture and process photographer at rates of pay from \$2960 to \$4525 per annum. Full details are provided in Announcement No. 19, dated September which may be consulted at most post offices, or copies may be requested from the Commission or any of its Regional Offices.

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the world's most reliable name for dependable photographic lighting equipment

Stand-Lights Camera Mount Lights Adapto-Lites Accessories

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 23 Modern Art and Modern Photography, by John and Amy Walker, AAPSA.

No. 22. This Is Stereo, by Conrad Hodnik, APSA.

No. 21. The Charm of Minute Creatures, by Alfred Renfro, APSA.

No. 20. Photography Is An Art, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19. Nearby and Closeup, by Dr. B. J. Kastan, APSA, a nature subject by an expert.

No. 18. Table Top Tricks, by Laverne Bovair, FPSA.

No. 17. Filters, Facts and Fun, by A. G. Shelton, APSA.

No. 16. Pictorial Photography from the Chinese Viewpoint, by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders," by M. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. Lighting Glass for Photography, by June Nelson, APSA.

No. 13. Birds In Color, by Warren H. Savary, FPSA.

No. 12. The Language of Pictures, by P. H. Gelman, Hon. PSA, FPSA.

No. 11. Prints I'd Never Send To A Salon, by George R. Hoxie, FPSA.

No. 10. Elements of Color Composition, by Bernard G. Silberstein, FPSA.

No. 9. My Camera In Search Of A Subject, by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures, by Ruth Sage, APSA.

No. 7. Abstractions, by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a lecture and want to order, or want information, should write to:

Luther A. Clement
7705-B Lucretia Mott Way
Philadelphia 17, Pa.

South of the Border

Editor: J. L. Zakany
Y. Carranza 69, Mexico, D. F.

Argentina

Peña Fotográfica Rosarina's new Directors are: Antonio Carrillo, PSA, President; Dr. Raul Rondelli, Vice-President; Heriberto Hirschfeld, Secy. and Angel Chusano, Treasurer. Federación Argentina de Fotografía's new Directors are: Antonio Carrillo, President; Fernando Lacassin, Gral. Secy.; Francisco Maristany, Treasurer; Dr. Leo Lencioni, Foreign Relations Secy.; Raul Covelli, Publications Secy. and J. G. Reeves, Exhibitions and Contests Secy. The Federation's Annual Salon is at present on exhibit. A second Argentinian-U. S. portfolio has been started with photographers from Rosario and Buenos Aires participating. The third and fourth portfolios will soon be established.

Dominican Republic

Juan Ulises García Bonnelly, PSA, has been appointed by that country's government as Ambassador to Nicaragua, where he resides.

Mexico

The parade of photographers visiting Mexico and CFM continues. Last July, D. Christie of Toronto, member of Color Photographic Association of Canada, for several weeks travelled thru southern and central Mexico. Mr. & Mrs. R. M. McDaniel, PSA, agriculturist from Somerton, Arizona, specialist on bromoids, accompanied by Mr. & Mrs. Richard Jacoby and daughter, were present at a lecture by J. L. Zakany, on slide duplicating.

Argentina

Los nuevos Directivos de Peña Fotográfica Rosarina son: Antonio Carrillo, PSA, Presidente; Dr. Raul Rondelli, Vice-Presidente; Heriberto Hirschfeld, Secretario y Angel Chusano, Tesorero. La nueva Directiva de la Federación Argentina de Fotografía se integró con: Antonio Carrillo, Presidente; Fernando Lacassin, Secretario Gral.; Dr. Leo Lencioni, Secretario de Relaciones Exteriores; Francisco Maristany, Secretario de Hacienda; Raul Covelli, Secretario de Publicaciones y J. G. Reeves, Secretario de Salones y Concursos. El Salón Anual de la Federación se encuentra en exhibición. Se ha formado un 2° portafolio Argentino-Norteamericano con la participación de aficionados de Rosario y Buenos Aires, y se proyectan los 3° y 4°.

Republica Dominicana

Juan Ulises García Bonnelly, PSA, ha sido nombrado por el gobierno de ese país como Embajador de Nicaragua, en donde reside.

Mexico

Continúa el desfile de fotógrafos que visitan México y el CFM. En julio D. Christie de Toronto, miembro de Asociación Fotográfica de Color del Canadá, por varias semanas viajó por el sur y centro de México. R. M. McDaniel, PSA, y Sra., agricultor de Somerton, Arizona, especialista en bromóidos, acompañado por R. Jacoby, Sra. e hija, presenciaron una conferencia por J. L. Zakany, FCFM, AFIAP, sobre reproducción de transparencias de color.

RECORDED LECTURES

FRED H. KUEHL, APSA
2001-46th St.,
Rock Island, Ill.

NOW IS THE TIME! Now is the best time to "get into the groove". The groove, in this instance, is good programs for any camera club.

Is that a problem—to secure good programs? If the club is small, or is far away from the metropolitan photographic centers, that problem is a big one. The clubs in the large cities also have their programming troubles. They like to have "outsiders", even though they have many possible speakers available close by.

Yes, guys and dolls, there is a solution, and NOW IS THE TIME to investigate, "to get into the groove".

PSA has set up the Recorded Lectures Program to aid and supplement the available programs for the many camera clubs. Note that 23 lectures are offered at present. They cover the particular interests of most any type of club. Many lectures cover several types of photography. Others are for the black and white enthusiasts, the color

exponents, the nature lovers, and there is one for the "two-eyed" stereo shooters. They do have one thing in common. Any or all will have much benefit for your club.

Information on how to secure lectures, and a catalog that tells about each lecture, can be had quickly by writing the RLP Director of Distribution, whose name and address is at the bottom of the list of available lectures.

Perhaps you would like a suggestion or two on what lectures would be nice for your club in the near future. One of our most popular is "MY CAMERA IN SEARCH OF A SUBJECT", by Fred Archer, Hon. FPSA. Fred leads us into strange places, including through the discarded trash in his waste basket, around the bare feet of a model being used in a landscape shot, along the highways of our nation, and in commonplace spots we're so apt to pass up as he presents a series of 75 wonderful color slides of his photographs. It will give you ideas.

Lecture #21 takes you "NEARBY AND CLOSEUP", as Dr. B. J. Kastan, APSA, a biologist, teacher, and salon exhibitor, shows how he makes his pictures nearby (his yard), and close-up (highly magnified). The talk includes an excellent discussion of the techniques for making close-ups, which can be applied to all types of photography. Though its 75 brilliant color slides feature nature subjects, any photographer can glean much knowledge from Dr. Kastan.



Look at the size of the audience—the size of the picture (up to 5 feet wide)—with low-cost 8mm film!

Cine-Kodak Showtime 8 Projector gives you
bright, big-as-life movies . . .
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Projects forward, reverses for comedy effects, "freezes" favorite stills. Fast f/1.6 Lumenized lens for needle-sharp detail. Built into own case with space for two 400-foot reels in base. With 9-foot cord. \$115.

BRIGHTNESS . . . abundant screen illumination for movies big as life at home, movies big enough to show at church or club meetings . . . that's what you get with the Showtime!

Remarkable new-design shutter and rapid pulldown deliver *more* light (using a cool

500-watt lamp) than many projectors manage with 750 or even 1000 watts!

Simple to use. Easy snap-on threading, silent motor, power rewind—and lastingly trouble-free because of its nylon gears and because it's lubricated for life at the factory—never needs oiling!

Fine projectors for every movie need . . . all lubricated for life!



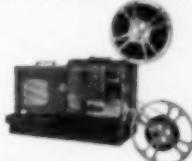
Browale Movie Projector—easy "8" with still and reverse projection, 300-watt model, \$63; de luxe 500-watt model, \$74.30.



Kodascope Royal Projector, superb silent 16mm, \$279. Forward and reverse action. Variable speeds.



Kodascope Analyst II Projector (16mm) with desk-top viewer; remote control switch for instant reversing. Variable speeds. \$325.



Kodascope Pageant Sound Projector, Model 7K4. Shows optical-sound and silent 16mm film, \$459.



Kodascope Pageant Sound Projector, Model MK4. Mahon, shows 16mm magnetic sound film, \$795.

Most Kodak dealers offer convenient terms.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

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\$9 color-print lab;

—how to shoot a frog, a rodeo, or a microbe, with a 35mm camera that never lets you down... good housekeeping in the darkroom, and aids thereto... convenience packaged in bottles... the excitement of trying new print papers, and a large assortment to choose from as the 1956 darkroom season opens

Color-print lab, \$9.00

How much would it cost to set up a color-printing lab in your home darkroom? Why, \$9. The cost of nine CC filters at a dollar apiece.

We assume you have a tungsten-light enlarger, set of print trays, and such. And an accurate thermometer, basic for developing the color films you're going to print from.

To make full-color prints on Kodak Color Print Material, Type C, from your Kodacolor negatives, you now acquire these Kodak Color Compensating Filters:

Red: CC-05R, CC-10R, CC-20R
Magenta: CC-05M, CC-10M, CC-20M
Yellow: CC-05Y, CC-10Y, CC-20Y

The 05, 10, etc., are densities, and densities add, so these filters can be stacked up for just about any degree of correction you need. CC Filters are used when you need to correct the color balance of a negative in printing—eliminate excess blue, green, and the like—or



do some special dodging tricks, holding back a certain color in one area, building it up in another, and so forth.

In 3-inch gelatin squares, each filter is \$1. You may want to add others later, but the nine above make a good working set at the start.

Now about materials. Kodak Color Print Material, Type C, 8 x 10 inches, is \$10.15 for 25 sheets. More costly than black-and-white, but mighty cheap for full-color prints. All the chemicals you need come in the Kodak Color Print Processing Kit, Process P-122. This kit costs \$8.15 and makes a gallon of each solution. That's it.

We think \$9 is a right small capital investment to convert a home darkroom to color. Handled with due care, these

nine filters will last indefinitely. And the print materials and chemicals, used efficiently, work out to less than 75 cents per 8 x 10 color print.

There is no extra cost for the thrill you get when you look at your first prints, or the double thrill when you wave them at your wife or your best friend and say, "Look what I did." You can't put a price on things like that.

Good housekeeping

The critical darkroom worker knows the importance of cleanliness in making fine prints. Here are a few ways to win the battle against dust, dirt, smudges, blotches, and stains.

► Wipe your just-developed negatives free of water and sediment with a soft, clean, absorbent Kodak Photo Chamois. 80¢.

► Keep your negatives in crystal-clear Kodapak Sleeves and they won't get scratched. Come in sizes from 4.5 x 10.7 cm to 11 x 14 inches, priced from \$1.70 in packages of 100.

► A bit of gentle blowing and a dust-off with a fine Kodak Camel's-Hair Brush get rid of stray dust on your negatives. 1-inch brush, 85¢.

► You take care of a smudged, dusty enlarger lens with Kodak Lens Cleaner and Kodak Lens Cleaning Tissue. 40¢ a



bottle for the cleaner, 90¢ for a dozen booklets of the paper.

► Keep chemicals off your fingers, prints, and negatives with a 35¢ Kodak Stirring Paddle.

► Keep yourself spotless, too, with a Kodak Darkroom Apron. Large size, \$3.50; medium, \$2.75.

Your Kodak dealer is your house-keeping supply man.

Wet and quick

There is a small group of classic darkroom workers who like to mix their own chemicals from scratch, working up their own formulas, varying standard formulas to suit themselves. We respect their ambition and if you'd like to join the group, we recommend you get started by picking up a copy of the 50¢ Kodak Data Book "Processing Chemicals and Formulas."

Most of us, though, like to get our chemicals already compounded, spend as little time as possible mixing, and get on with the business of the evening, developing and printing.

For the latter group, we'd like to remind you that many Kodak chemicals now come in liquid form. All you need



do is mix them with water and you're ready to go. Here's a quick rundown on those Kodak liquid chemicals you might be interested in:

Kodak Microdol Liquid Developer, 1 qt., \$1

Kodak Microdol Liquid Replenisher, 16 oz., 75¢

Kodak Versatol Developer, 8 oz., 35¢

Kodak Indicator Stop Bath, 16 oz., \$1.05

Kodafix Solution, to make one gallon, \$1

Kodak Liquid Hardener, 8 oz., 51¢

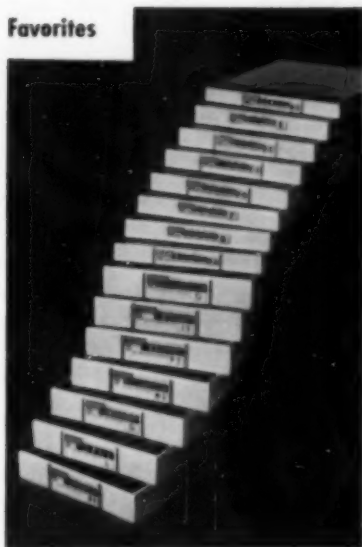
Kodak Brown Toner, 8 oz., 90¢

Kodak Rapid Selenium Toner, 8 oz., \$1.25

Like all Kodak chemicals, you can count on them being fresh, uniform from batch to batch, accurate. Next time you need to stock up on chemicals, give the liquids a try.

\$190 adventure

Favorites



It seems as if every serious darkroom worker has one paper that's a particular favorite. This is only natural. You find a paper that gives you consistently good results, seems to match the kind of negatives you take. After a while, you've so much experience with it you use it almost automatically.

We aren't going to suggest you drop your favorite. What we suggest is that you broaden out, try several other papers just to learn what they can do. Then, when you have a negative that you can't seem to do justice to with your favorite paper, you'll have a good idea what paper will.

Say you've been using Kodabromide Paper for years. You like its high speed, wide exposure and development latitude, the brilliant and rich blacks it gives you, the availability of five grades. Just for fun, try a few sheets of Kodak Opal Paper. It's quite a bit slower than Kodabromide, but that gives you extra time for manipulation. You'll find it has a very pleasing warm, brown-black tone. And Opal comes in just about every paper tint, brilliance, and surface you could think of, from a cream smooth lustre to an old ivory suede matte.

Or try Kodak Medalist Paper. You'll find it a little warmer than Kodabromide, only slightly slower. You'll particularly like the way the four printing grades are similar in speed, and give you

a continuous range of contrasts from high to low, simply by varying exposure and development time.

Ask your Kodak dealer to show you his paper sample book. Pick two or three you're not familiar with. You'll find it a worthwhile experiment, and possibly a road to better print-making.

35mm adventure

Photographers are an adventurous breed. They like to try new things, experiment, learn new techniques, master them, and move on to others. We suspect this is one of the reasons why the Kodak Retina IIIC Camera is such a popular miniature. For the Retina is a camera that will keep pace with you wherever your photographic interests lead.

Are you interested in sports photography? The Retina IIIC is a fine sports camera just as it comes, with an $f/2$ lens, an action-stopping $1/500$ shutter, a one-stroke thumb lever that advances the film and cocks the shutter with the camera still at your eye, and a coupled diaphragm and shutter that lets you change shutter speeds in a hurry without refiguring exposure. For longer focus to reach out and bring in distant action,



there's the 80mm $f/4$ Kodak Retina Longar Lens Component. And there's the Kodak Retina 50-80 Sports Finder for both the 50mm and 80mm lenses, with open-frame design that lets you see the whole field of action while you're framing the selected area. And, to take in a wider field of action, there's the wide-angle Kodak Retina Curtar Lens Component, 35mm $f/5.6$, and its matching Kodak Retina 35-80 Optical Finder.

What about table-top photography or close-up nature studies? The Retina IIIC

$f/2$ lens and lens-coupled rangefinder focus down to a tight $2\frac{1}{2}$ feet. The depth-of-field scale gives you a quick, accurate check on what's in focus. But when $2\frac{1}{2}$ feet isn't close enough, there's the Kodak Retina Close Range and Viewfinder Kit, Model B, that lets you focus down to $11\frac{3}{8}$ inches. It includes two auxiliary lenses and a parallax-correcting viewfinder with a close-up superimposed-image type rangefinder that clips on the top of the camera.

Now, how about ultra-close close-up work? You'll find the Kodak Retina Close-Up Kit, Model B, gives you what you need—four pairs of field guides that



accurately frame the picture area and make it possible to get needle-sharp focus down to 6 inches, a field guide holder, and three auxiliary lenses. This is *precision* close-up photography.

Does photomicrography look exciting? The superb quality of the Retina's standard 50mm Retina-Xenon C Lens coupled with a Kodak Retina Microscope Adapter Kit, Model B, lets you do some really fine photomicrographic work. Professional quality.

Or do you just want to go out and take some top-notch 35mm color transparencies or black-and-white negatives? Then enjoy yourself, for the Retina IIIC makes picture-making pure pleasure. The Synchro-Compur Shutter has 10 speeds from 1 to $1/500$ second plus B, and a self-timer. The built-in exposure meter gives you direct exposure value readings—no calculating exposures unless you want to. The viewfinder has a projected field frame and is combined with an accurate rangefinder. And the whole instrument is wrapped up in a neat, continental-styled package priced at \$190.

(By the way, the Retina IIIC, $f/2.8$, \$139.50, uses the same special photo aids. Ask your Kodak dealer.)

Prices include Federal Tax where applicable and are subject to change without notice.

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Revolution in color printing*

By Don D. Nibblelink, FPSA **

This article should have been printed in color, for obvious reasons . . . but we have settled for one color illustration which you have seen on the cover. The kittens were recorded on the new Kodacolor and the Type C material described below was important in producing the color illustration. The pictures on the following pages are from Kodachromes which Mr. Nibblelink used in presenting his paper at the Denver Convention.

Ever since the beginning of photography itself, many men have been trying to produce photographs in natural colors, preferably of course with the least expenditure of time and money and with the greatest convenience. Thus, for more than one hundred years, from the earliest beginnings of hand-tinted daguerreotypes to the relatively recent high-quality Kodak Dye Transfer Process, photographers have struggled with the technique of producing color photographs. But, by and large, primarily because of the inherent complexities in color photographic processes, success has laid only in the hands of a skilled few.

Producing high-quality color prints even by the Kodak Dye Transfer Process is—admittedly—complicated by the necessity for a knowledge of masking and registering masking films onto original transparencies, the dexterity required in handling large matrices, a sensitometric knowledge of emulsion curve shapes, and a high degree of artistic judgment in determining color balance for three different colors and at both ends of the reproduction scale, plus the burdensome requirement—at least to the great majority of amateur photographers—of owning the necessary equipment, such as registration punches, rollers, transfer boards, and the like.

Don't misunderstand me—the Dye Transfer Process is still the best way of producing a color print from an existing transparency, if results of the highest quality are desired. However, it is my contention that, from now on, when a color print is the desired end product, a transparency will not be used. Instead, a color negative material will be the logical film choice.

For suddenly—and by “suddenly” I mean largely within the past year—the entire print-making process has changed.

The biggest single factor in this change was the introduction of Kodak Print Material, Type C, for producing color prints directly from complementary colored negatives. This means that excellent color prints can now be produced easily, simply, quickly, and, yes, inexpensively, when compared with previous color printing methods.

The steps involved in producing a Type C color print are closely similar to the steps with which we are all familiar in ordinary black-and-white printing. Color negatives are exposed with the ease and convenience of black-and-white negatives; the processed color negative is placed in an enlarger; test strips are made in the usual manner; an ordinary white-lite printing exposure is made on the Type C material; the paper is simply processed and dried, and—presto!—you have a direct color enlargement of superb quality which is beyond the wildest dreams of Daguerre, Talbot, Maxwell, and others who pioneered in this fascinating science of ours.

But, you might ask, why is this particular process for me? There have been other color printing processes. Why not wait until this one is perfected?—Well, it is perfected. This is it! This is the combination of printing techniques and materials that photographers have been awaiting for more than a hundred years. To wait any longer before making color prints is like saying, “I’m not going to buy a 1957 model car, I’m going to wait until automobiles are perfected.”

Let me briefly enthuse about the advantages of making color prints by the Kodacolor-Type C combination, as I like to call it. First of all, there are two new film materials available for camera exposures. The newest is Kodak Type S Ektacolor Film which is sheet-film material intended primarily for professional photographers who can use this material at an exposure of 1/25 second or shorter. But, because fewer of you use sheet-film cameras than roll-film cameras, I should like, for the purpose of this discussion, to confine my remarks to the very similar roll-film material.

*Presented at the PSA Convention, Denver Colorado, September, 1956.

**Sales Service Division, Eastman Kodak Company

a new-type Kodacolor Film, which was also recently introduced. Incidentally, inasmuch as these two film materials are very, very similar in their photographic characteristics, any exposure or filter recommendations that I might give for one would also apply to the other.

The new Kodacolor

As you know, Kodacolor Film has been on the market since 1942 and Kodacolor negatives have produced satisfactory color prints, primarily for snapshot and album use. But the new Kodacolor has two worth-while advantages over its older counterpart: In the first place, the film is available only as a single kind of emulsion. Thus, it is a color film with a fixed sensitivity, you do not need a separate kind for indoor shooting and another one for picture-taking outdoors. Actually, its latitude is so great that, no matter where it is exposed, that is, regardless of the color of the exposing illumination,—from bluish daylight to yellowish artificial light—the color balance can be realigned, so to speak, so that when the color print is made, a perfectly normal color balance can be obtained in the printing process.

I realize that this raises the question in your mind as to filters—are they necessary, advisable, or what? Incidentally, I don't want you to think that I am straying from my topic of color printing when I talk about filters used for picture taking, but there is an extremely close relationship, as you will see.

There are really two ways of looking at the matter of using filters, depending on the intended purpose of your color prints. If, for example, you took Kodacolor pictures as would a parent of a new arrival in the family or as a vacationer interested in recording a trip to a national park or forest and wanted only small-size, machine-made color prints for album use, then you might well adopt the attitude that "filters are not required!" This is because, as I mentioned previously, the color balance can be realigned when the print is made so that a perfectly normal color balance is obtained in the printing process. Imagine what a convenience this is in comparison with the reversal types of materials with which you are accustomed to shooting and with which you have to either change film types or put on a correction filter when you go from indoors to outdoors and back again. To be freed from filters forever—isn't that a wonderful progressive thought in itself?

But now let's suppose that you were interested in making your own exhibition-type enlargements for salon use. Under these circumstances, filters in exposing the color negatives are still not absolutely necessary, but they certainly are advisable if you want to save considerable time and expense in the darkroom when making the prints yourself.

Let's say, arbitrarily, that you take most of your Kodacolor pictures with clear flash lamps. And, in printing these negatives, you rapidly learn which color compensating filters should be used to produce a print of normal balance from these negatives. Thus, these negatives have a zero or "aim-point" balance, and you can print them easily and conveniently. But now suppose you shoot a negative with electronic flash as the source. Electronic flash, of course, has a much bluer illumination than do clear flash lamps, which means that your negative will have different printing characteristics. Also, while a normal print certainly can be made, it means that you will have to spend print-making time making new color-balance tests in the darkroom to find out exactly what the change in color balance is. Instead of this testing procedure, however, it is a simple matter to expose any electronic-flash pictures with a filter such as the Kodak Wratten Filter, No. 85 which will, in effect, convert the negative back to your "Type F" balance negative. Similarly, a Wratten Filter, No. 85C can be used for daylight, a Wratten Filter No. 82C for 3200°K illumination, and a Wratten Filter No. 82A for photoflood shooting. The

beauty of it is that any negative exposed to any of these filter-illumination conditions will have similar printing characteristics as the "standard" negative.

How do I personally feel about filters? Well, I did not use any filters whatsoever for the twenty prints which are on display in this room. And you will notice that the light sources varied all the way from daylight to electronic flash to fluorescent lights used in exposing the negative for the museum picture of the eagle, and I hope you will agree that satisfactory color balance has been achieved in all of them. However, I had to spend considerable time determining the new enlarger balance for each set of illumination conditions, and from now on I'll be a confirmed filter user in the interest of negative uniformity. The darkroom time that I'm going to save from now on will far more than compensate for the relatively small expense of the filters involved, and I'm very pleased to be able to give you the benefit of my 20-20 hindsight in this matter!

The second great advantage is that this new-type Kodacolor Film is of a high definition-type. In other words, the good news in this department is that negatives on this film can stand being enlarged practically as much as negatives on any ordinary black-and-white film material you already use in your cameras! I know this may sound incredulous, but if you use this film in your present roll-film cameras taking either 120- or 620-size film, 14 by 17-inch or even 16 by 20-inch exhibition prints of excellent quality can be made.

The new Kodacolor Film has an exposure index of 32. This is, of course, more than enough speed to make available-light photographs under adverse lighting conditions. You might be interested to note the evening shot of Times Square in the rain which was made with an exposure of 1/25 second at f/5.6. The outdoor scene of Gloucester Harbor in brilliant sunlight was exposed at 1/200 second at f/8—just to mention an exposure example at the other end of the brightness scale.

In processing exposed Kodacolor Film, you have two choices: The first is to take it to your dealer for processing by any of the laboratories, including the Eastman Kodak Company, equipped to do this work. Choose the one you want. You can have the film developed only, or you can request that prints be made from each printable negative. The second choice is to process the film yourself.

A 1-pint-size Kodacolor Processing Kit was recently made available expressly designed for photographers such as yourself. Incidentally, the capacity of this 1-pint kit is three rolls of 620- or 120-size film. The processing is a simple, time-temperature procedure which involves only five solutions and requires a processing time of just under one hour.

Follow instructions exactly

I should mention at this point that it is advisable to adhere strictly to the recommended processing instructions packaged with each processing kit. Any attempts at "forcing the development" to increase film speed will almost certainly result in disaster. This is because the film is composed of three emulsion layers. An extension of this time will mean that one of the layers will proceed more rapidly in a buildup of density than the others. This will throw the curve or color relationships out of balance so that a most unfortunate color reproduction will be the inevitable result.

Of course, if you want to produce abstractions with weird, uncontrollable colors, that's up to you! I should also like to mention that, if you do your own processing you should keep in mind that the film, while wet, is in a softened and consequently fragile condition; therefore, the usual precautions should be taken not to scratch or abrade the tender emulsion surface. Use of Kodak Photo Flo is recommended before drying.

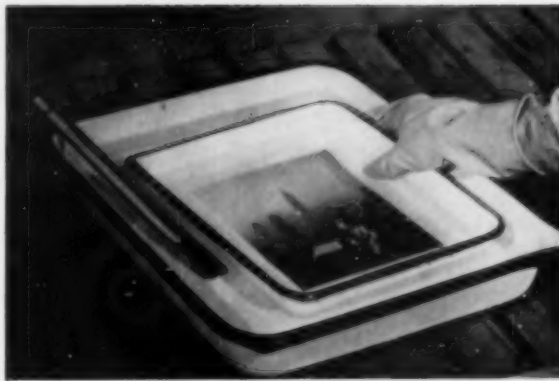


Mixing Kodacolor Processing Chemicals is just as easy as preparing solutions for black-and-white photography. Just be sure each ingredient is thoroughly mixed before adding the next one.

Let's sit back for a moment and take a look at the rather unusual orange-colored negative that results. In fact, if you've never seen a Kodacolor or Kodak Ektacolor negative before, you may be somewhat startled by its appearance. It has an over-all orange color, and the colors are reproduced in complementary form, that is brilliant reds are reproduced as cyans, yellows as purples, and so forth. How in the world, you might reasonably ask yourself, can you tell what you have at this point? Although the answer lies somewhat in good old experience and "photographic horse sense," the same general criteria can be used in judging color negatives as are used in judging your black-and-white negatives. In other words, the highlights should not be blocked by overexposure, and the important shadow details should have adequate printing density. At this point, you may find it most interesting and helpful to view your Kodacolor negative with a green separation filter, such as the Kodak Wratten Filter No. 61. This procedure will help to reduce the color negative to monochromatic tones. Thus, if it were placed next to an ordinary black-and-white negative, the two would have similar coloration.

But there's even another reason for viewing the color negative with the green filter: In the three emulsion layers, it so happens that the magenta layer is the one primarily responsible for the definition of the negative. And thus the green filter will "isolate," so to speak, the magenta layer so that you will see only this particular image and will gain a much better idea of the negative's sharpness than by viewing it without the filter. I can well remember the first time I ran a sharpness comparison test between the new Kodacolor Film and Kodak Tri-X Film, with which I was quite familiar. Side by side on the illuminator, the Kodacolor negative didn't compare as favorably as I thought it should. Then someone suggested this green-filter viewing technique, and, believe me, it makes all the difference in the world. Actually, printing material will "see" the negative much as you will through the green filter, so it is a valid way to appraise its sharpness.

May I digress for just a moment to discuss the matter of sharpness? It is my definite impression that the best color enlargements are made from the sharpest color negatives. We should not overlook the obvious photographic techniques for producing sharp negatives, such as the use of a tripod and cable release. I realize that many of you have been making satisfactorily sharp pictures without the use of a tripod. I hasten to add that I was pretty much in this same boat. But I should like to point out that, in making Kodacolor negatives, a longer-focal-length lens will be used than for most Kodachrome shooting. This, in itself, begins to im-



Tray processing for Type C Prints is entirely feasible. Developer temperature should be carefully regulated. Use of rubber gloves during development is suggested.

pose depth-of-field limitations on your shooting and makes the problem of over-all sharpness a little more acute than it was formerly. And especially because you will be enlarging these color negatives to exhibition print size and scrutinizing them carefully at close viewing distances, over-all optimum sharpness is extremely desirable.

Judging negatives

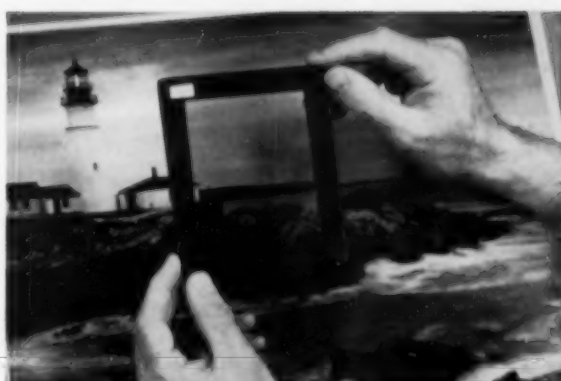
Incidentally, when you first view the processed negative, you cannot tell much about the accuracy of color reproduction merely by viewing the negative on an illuminator. It is impossible to tell, for example, if the grays will be reproduced as grays, if the rendition of pastel shades will be accurate, etc. However, it is not necessary to try to judge color reproduction at this point, since, during the print exposure, the color relationships of the three color emulsions of the negative can all be readjusted anyway.

Obviously, the best way to tell what you have in any negative is to print it. Accordingly, for a moment, let's imagine that you have just had some small color prints returned to you from a color photofinisher. From these you will be able to obtain a very accurate impression of your negatives' printing characteristics. However, as I have done, I am sure that you will want to regard these prints as sort of "proof prints." This is because, obviously, no individual attention could be given while they were being made. These fantastically elaborate color-print-making machines have been adjusted to give the highest possible yield of good prints from negatives of a wide variety of subjects. But suppose you had photographed a bright small subject in front of a large dark background—a classic example would be a night-club or a stage-show picture. The machine-made print would inevitably show the subject as too light, since it would try to save some of the shadow detail for you. Then, too, there is the example of a close-up picture of a subject wearing a bright red dress that filled most of the picture area. In this latter case, the red would be produced with slightly less "reddishness" than it should have had for highest possible accuracy. By and large, however, a very close approximation of the original subject would be produced by the machine. Thus, although most machine-made prints will be good, you will want to watch out for the exceptional instances when you know that the material has been reproduced correctly on the negative and that you can achieve the desired result if you make your own print and give it the individual attention it requires.

There is, also, the obvious proof-printing technique of contact printing all of your possible pictorial shots on ordinary black-and-white contact paper. I, myself, find this par-



"Gang" proofing on one large sheet of paper is a real time saver since it permits simultaneous judgment of negative density and printing filter requirements for several negatives.



Which color compensating filters to use is determined by viewing a test print through various filters held above the print.

ticularly helpful in determining, for example which is the best negative, particularly from an expression standpoint, in a portrait sitting. Also, it's very helpful to have an inexpensive black-and-white print that can be cropped or shaded with a pencil. This is the way I plan my strategy for getting down to business in making an actual color-print enlargement.

Proof sheets in color

There is, too, another interesting technique for making proof prints from color negatives: From a shooting session, select all the possible pictorial negatives that you know you want to enlarge, and arrange them as a group, or "gang," in an 8 by 10-inch contact printing frame. If you're shooting $2\frac{1}{4}$ -inch square negatives, this means cutting the negatives apart and arranging them so that there are three rows of four each in the printing frame. This frame, with its group of negatives and Type C material is placed underneath your enlarger, and the whole gang of them is exposed at once. The processed 8 by 10-inch sheet will give you an accurate and comparative way of judging the color balance of this entire group of negatives.

But before discussing color enlarging I'd like to talk briefly about the paper itself and the equipment necessary for producing such enlargements: Kodak Color Print Material, Type C, consists essentially of three emulsions—sensitive, respectively, to blue, green, and red light—coated on a medium weight paper base. The emulsion surface has a fairly high gloss, which permits the prints to retain a long tonal range. It is available in the common print sizes of 8 by 10, 11 by 14, 14 by 17, and 16 by 20-inches, as well as even larger sizes.

The print material is protected by a laminated foil bag which is moisture-vapor-tight. When the package is opened, care should be taken to remove as little of the foil as possible, so that it can be folded over on itself to prevent moisture from penetrating to the remaining print material. Protection against heat must be provided by storing the paper in a refrigerator at 50 F or lower. Every effort is made to ship the material by transportation methods which insure delivery to dealers within 24 hours. I realize that some of you, on going home from the convention and announcing to your wives that you are taking over part of the family refrigerator or deep freezer for the purpose of storing your photographic materials, might meet some wifely opposition—but once you can show her a color print made on this material, I feel sure much of the opposition will be overcome! In fact, perhaps it might be a good idea to make that first print a portrait of her!

As to the required equipment, I'm sure that you will be interested to know that your present enlarger, provided it has a tungsten light source, will be perfectly satisfactory for making these beautiful color prints. Your present darkroom, trays, timer, thermometer, and other miscellaneous equipment will all be useful.

I should like to elaborate on this matter of the enlarger just a bit: Note that I said "your present enlarger can be used if it has a tungsten light source"—. Cold-light enlargers can be used. However, such sources are lacking in red light as compared with tungsten sources, and to counteract this, considerably heavy filtration will have to be added to the optical system of such enlargers in order to bring the color balance down to where the light source is of suitable quality. This can be done—please understand that—but such heavy filtration is required that it slows down the exposures considerably. In addition, if these filters have to be placed underneath the enlarging lens, the definition of the print will decrease disappointingly.

Additional equipment?

The only additional equipment which you probably do not already have and will need in order to make satisfactory Type C enlargements is the required filters. For all color print making, your enlarger should be equipped with a heat-absorbing glass—and here I am calling this a type of filter—and a filter such as the Kodak Wratten Filter, No. 2B, which absorbs ultraviolet illumination. These two filters are a must since they confine the exposure to the visible spectrum, and better color saturation will result. In addition, you will need a set of Color Compensating Filters for the following reason: Color printing, because of the wide variation of light sources, printing conditions, enlarger illumination variances, voltage differences between one locality and the next, individual processing techniques, and yes, even small variations in both print and film emulsions from one batch to the other, demands that minor adjustments in color quality have to be made during the enlarging process. These small shifts of color balance are accomplished with Color Compensating Filters which are available in a series of six colors; cyan, magenta, yellow, red, green, and blue—and in six densities for each color. In other words, there are a set of 36 different Color Compensating Filters which are available for this purpose. These filters come in gelatin squares and are available in 2, 3, 4, or 5-inch sizes. These filters are available, also, in a 6-inch size on special order.

I can see that I've already raised some questions in your mind when I speak of these filters. Are they expensive? And



The Kodak CC Filter Dataguide is used to simplify various combinations of filters and to eliminate neutral density from the filter pack, if any is present.

do I need the complete set of 36?—I can hear you thinking to yourselves. Let me try to answer both of these questions: A 2-inch gelatin Color Compensating Filter costs about 60 cents. The 5-inch-square size runs about \$3.70 each. To your question, "Do I need all 36 of them?" let me, in turn, ask you, "What kind of an enlarger do you have?" If you have an enlarger in which there is no provision for placing filters in the optical system *above* the negative, then, yes, I would say that you would want all 36 filters, but that you should be able to use the small 2-inch-square size. If, on the other hand, you have an enlarger which has a color-head type of opening in the lamp house, such as the Omega, Besseler, DeJur, and some others, then I would say that you do *not* need the complete set of filters. In fact, you could then "get away with" using the 05, 10, 20, and 40 densities of only cyan, magenta, and yellow filters.

Combining colors

Obviously, the additive primaries of red, green, and blue can be made by combinations of subtractive primaries of cyan, magenta, and yellow. If I use this term "obviously" in-advicably for some of you, let me hasten to explain that it's really quite simple—green, for example, can be produced by combining cyan and yellow filters; red, by combining magenta and yellow filters; and blue, by combining cyan and magenta filters. And, in addition, with the filters of the four densities which I have suggested, you will be able to combine them to form any density from 05 to 75.

For example, a Kodak CC-50 Filter can be achieved by using in combination a CC-40 plus a CC-10. This entire matter of combining and subtracting Color Compensating Filters is discussed, by the way, in the instruction sheet packaged with the Kodak Color Print Material, Type C, and, also, in the new Kodak CC Filter Dataguide. This Dataguide is a 3-wheel type of calculator which will help you to find the simplest combination of a pack of CC Filters and also to eliminate neutral density from the pack, if any is present. The elimination of neutral density is important because the extra amount of filtration present does not adjust the quality of the exposing light and serves only to lengthen the exposure. I won't go into the matter of combining CC Filters any further at this point, because it is discussed comprehensively in a 12-page illustrated booklet which accompanies the CC Filter Dataguide.

However, I do want to discuss the physical placement of these filters in your enlarger's optical system and the why's involved:

The ideal place for filters in an enlarger optical system is up *above* the negative so that their function is only one of



Spotting Type C Prints is done with dyes such as Webster Photocolors. The tools are shown above. Kodak Photo Flo is used to remove excess dye from the print.

varying the relative amounts of red, green, and blue light that reaches the negative. Of course, they perform this function of coloring the illumination if they are placed underneath the enlarging lens, *but* they also can introduce slight distortions and flare in this position since they are now in the path of the image-forming beam of light. The combined effect of this may lessen the definition—call it "sharpness" if you want to. The amount of definition loss is obviously determined by the number of filters being used and, also, the condition of the filters. Dirty, fingerprinted, or scratched filters will "fuzz up" the definition much more quickly than will clean filters. And now you see why someone who has to use the filters underneath the enlarger lens should use as few filter surfaces as possible, and, obviously, a minimum of filters is possible only by having the complete set of 36. For example, less definition will be lost by using one CC-30 Filter than by trying to achieve the same filtration through a combination of three CC-10 Filters. And since the filters placed above the negative have no effect whatsoever on the sharpness of the projected image, these can even be any old or fingerprinted or scratched filters you may want to use.

How many filters?

Let me add a final comment on this matter of owning a complete set of filters. It so happens that ever since its introduction, all type C emulsions have been, rather consistently a little on the "warm side of normal." In fact, only some of the magenta and yellow CC Filters are commonly used, to make normally balanced prints. This means that you would be able to print most of your normal color negatives with 05, 10, 20 and 40 magenta and yellow Color Compensating Filters. Obviously, red can be formed by a combination of yellow plus magenta. And, for example, a "missing" CC-30 Filter could be made by adding a CC-20 plus a CC-10. This all means that, at the present time, a "starter set" of only eight CC Filters would put you in business making color prints.

And now you have selected that negative with the very promising pictorial characteristics, the solutions are mixed, the equipment is set up, and the color printing session is about to start. The question is, where do you go from here? First, a word of hope: Average color negatives usually print very close to a single set of exposure and color-balance conditions. This is particularly true if you have used filters in the taking process, as we discussed previously. Thus, after you've had some printing experience, you won't have that "lost" feeling about what level of exposure to start with and, also, which Color Compensating Filters to use.



A test print that came out somewhat too blue is here being salvaged by turning a white boat into a reddish boat! First step is to cut a frisket around the area to be treated—



And the red dye is then "hopped" onto the print with a tuft of cotton. Kodak Flexi-chrome Dyes are preferred when comparatively large areas are to be treated.

In all honesty, however, it cannot naturally be assumed that a perfect print will be produced on the very first attempt. It is therefore necessary to consider the first print as a test print. The final print, to be acceptable, must have both correct density and correct color balance. Accordingly, in the test printing procedure, there are two determinations to be made, namely, the exposure which will result in satisfactory density and the filter combination which will achieve good color balance. Both of these factors are determined by the ordinary test-strip printing procedure that we are all so familiar with in black-and-white printing.

Let's say that you are interested in exhibiting color prints in salons. As a matter of fact, I'm sure you are—and you want to get into this business of color printing, but rather leisurely sort of feeling your way along—here's what to do—at least it's what I do: After supper, I begin the evening session by mixing chemicals, and then, when all the equipment is set up, make one exposure test by first cutting up 14 by 17-inch paper into eight test sheets and, by bracketing the exposure by a factor of 2, expose three such sheets. The Type C processing chemicals, with the exception of the developer which I split into four 1-quart bottles, are already mixed and stored in 1-gallon size bottles. It is not feasible, by the way, to mix only a part of the chemicals in a given container. I use one pint of solution in each 5 by 7 tray. The three sheets are then processed. After the test strips have been processed in each chemical solution, the solution is discarded, since it has approximately reached its exhaustion point. By using fresh chemicals each time, I can be assured of consistently repeatable results. These three test strips are placed aside to dry, and that's as far as I go on the first evening.

Now, you may be understandably anxious to "blaze ahead" and make a good color print, but there's a very good reason for waiting right at this point: The Type C Paper does not dry rapidly, and the emulsion, while wet, has a bluish opalescence that will mask both accurate judgment of color balance and density levels. Accordingly, it is absolutely necessary to wait until each succeeding test is bone dry before proceeding with assurance to the next step.

By the way, the speed of Type C Color Print Material is much faster than you might expect. In fact, it is approximately half a stop faster than No. 3 grade of Kodabromide Enlarging Paper!

Let's say, arbitrarily, that your test prints were made at exposure levels of 10, 20, and 40 seconds. Obviously, the desired exposure time may fall at an intermediate level, say at 30 seconds, but this can now be estimated easily for subsequent prints.

On the next evening I take up the matter of color balance. Because it is unlikely that the color balance will be correct on a first exposure test, as I mentioned previously, an additional test print or prints will be necessary. It might happen, of course, that the color balance of the first exposure test will be "way out in left field," and the second test should then be made with various filters. It is a real help, of course, that the predominant color is perfectly obvious. If, for example, the test print was decidedly cyan, a new series of exposures should be made with additional cyan Color Compensating Filters.

If a test is off color by only a small amount, the extent of the change needed can best be determined by viewing the test print through Kodak Color Compensating Filters. However, since a filter used in this way tends to overcorrect highlights and undercorrect shadows, it should be selected on the basis of the appearance of the lighter middle tones when they are seen through it.

Color balance

Let's discuss this matter of evaluating the test-print balance: If, this time, the print is too red in color balance, for example, it will appear best through a cyan filter. But a red filter should be added to the filter pack since the red filter will absorb blue and green lights and will cause a relatively greater red exposure to be given to the next print. Remember, this process is a negative-positive one, and increasing the exposure in the red-sensitive emulsion layer of the paper will cause more cyan dye to be formed and thus change the color balance in the desired direction. We won't go into this matter further here except to say that both the technique of viewing test prints with filters and modifying the filter pack are described in the instruction sheets packaged with the paper.

After evaluation of test No. 2 for color balance, the question is: Should you go ahead with your "production run?" The answer is that if you're an experienced color printer, then you can safely "shoot the works;" however, if color printing is new to you, then, if I were you, I would try only one large print which would incorporate your best guesses as to both exposure and filtration. Certainly, however, this should be the last test necessary before your production run.

Just as with black-and-white printing to make the most efficient use of your time, you can expose and process as a batch or group several Type C color prints. For example, four 14 by 17-inch prints can be processed conveniently in a 14 by 17-inch tray, using two quarts of solution. It is



Want more color in a sunset? Reddish Flexichrome Dye can be lightly swabbed on the desired areas and then rubbed with a clean piece of cotton to smooth out the retouching.



Note the lack of tonal separation between the hammer and the background. The answer is provided by first bleaching the print with a potassium permanganate solution and clearing the bleach stain with

also feasible, as well as convenient, to use only three processing trays set up so that the first contains the developer; the second, the stop bath; and the third, the fixing bath. Only three trays are required, because the room lights can be turned on after the paper is placed in the fixing bath and has been there for two minutes. During this time, the developer and stop-bath solutions can be dumped, the trays rinsed, and then these trays used for washing and the remainder of the processing solutions. There is a total of six processing solutions, and the entire processing cycle takes only 42 minutes before the prints are ready to be dried.

Once again, let me remind you not to attempt to evaluate the prints until they have become perfectly dry. The simplest method of drying prints is to hang them up with film clips or spring clothes pins. Alternatively, they can be laid, emulsion side up, either on frames covered with cheesecloth or on sheets of Kodak Blotting Paper, just as in ordinary black-and-white printing. However, never put a Type C color print in a blotter roll or between blotters, because the soft emulsion will adhere to the surface in contact with it.

Kodak Color Print Material, Type C, is available in just one paper surface, and yet a variety of surface textures can be achieved. Air-drying produces a high sheen, "semi-gloss," print; prints can be ferrotyped. One technique for achieving a matte finish is to spray the dried print surface with a liquid material, such as Klear Kote made by the Market Finder's Corporation, 73 Gillette Avenue, Buffalo, New York. A suggestion in using this material is to let it age for three or four days in an open container, since fresh Klear Kote used directly from the can will not give as matte a finish as that which has been allowed to evaporate somewhat before application.

Prints made on Kodak Color Print Material, Type C, can be mounted satisfactorily with Kodak Rapid Mounting Cement or they can be dry mounted. Rubber cement or paste containing water or penetrating solvents should not be used. This may raise a question in your minds as to print permanence. Let me reassure you right now that these color prints can, for all practical purposes, be considered "permanent." Let me say it again, the permanence is considered high—as high as that of Kodak Dye Transfer Prints with which you are perhaps familiar, and certainly as high as that of the dyes in the dresses, suits, and ties which you are now wearing and consider most permanent, I am sure.

What about that matter that is so near and dear to all of us interested in pictorial photography—the possibility of controls in this method of making color prints? Certainly, if we're going into color, we don't want to be bridled by an inflexible process. We want to give way to our artistic im-

aginations in whichever path they may choose to turn; and, ladies and gentlemen, with Type C prints, here is your chance to be really artistic and imaginative. Briefly, there are all the controls in making color prints that there are in black-and-white printing. That certainly should satisfy you. But, in addition, let me add that there are a great many more controls—controls that perhaps you've never even dreamed of before!

First of all, you can crop color prints just as you can black-and-white prints, since the fine-grain feature of the negative permits enlargement to more than ealson-size prints from roll-film negatives.

Secondly, you can produce prints with any color balance away from normal which you desire. Do you like slightly cool seascapes, or slightly warm portraits? Then the CC Filters can shift the print in whichever direction you may desire.

Dodging

To me, one of the most amazing features about making these color prints is the ease with which you can either print in or hold back any desired portions of the print. I grew up with color printing when individual exposures from each of three matrices, was the *modus operandi*, and dodging was pretty much out of the question. But with Type C, it's different! So you want a slightly darker corner in that landscape?—Then, simply print it in as you would with ordinary black-and-white photography. And you can do this confident in the knowledge that the three curves comprising the print emulsion are superimposed directly, and the darkened corner will not suddenly shift hue in an unpredictable and objectionable fashion. If you want a darker sky, print it in and the blue sky will simply become a darker blue, just the way you normally expect it to. And the same with holding back a gray shadow area, for example. The mere fact that "the doctored" shadow area will not shift hue is a "manufacturing miracle," to say the least, but that's the wonderful way it is. Of course, this entire business of making color prints with Type C material is so new that we actually don't have all the control answers. For example, who is going to be the first person to come up with a really novel technique of dodging with colored filters, or printing only portions of the print through various colored filters?

Before today's meeting, someone asked me how to spot color prints. Well, it's practically as easy as spotting black-and-white prints, only you do it with colored dyes by picking the diluted Webster Photo Color or Flexichrome Color that matches the surrounding area and then simply stippling it in with a dry brush technique. Black spots are a little



sodium bisulfite. Solution concentrations are not critical, but both solutions should be made fresh for use.

trickier, but there's a very interesting method of dealing with them. The black spot is *not* etched with an etching knife, because an excavated colored hole will inevitably appear in the emulsion. Instead, black spots are first bleached out completely to the white paper base with a potassium permanganate solution, and the characteristic yellowish stain of the permanganate solution is then cleared by swabbing with sodium bisulfite. The print is allowed to dry, since, you remember, it becomes opalescent and bluish when it is wet. And then, when dry, the white spot is spotted down to match the surrounding area just as though it were originally a white spot which had to be treated.

There's another very interesting control technique which consists in applying a weak wash of colored dye directly onto the print in order to change the color locally, even after the print has been made. Would you like to have the reflection of a sunset just a little more reddish? Well, it's a simple matter to swab on diluted reddish dye solution to achieve the effect, and we'll show you that in just a moment with our slides.

Why one contrast?

The question came up recently as to why Kodak made Type C available in only one grade of contrast. What's the answer to that one? True, Type C printing material is available in only one normal grade of contrast, but, amazingly, that's all you'll need! I have made Type C prints that had been made from negatives shot under brilliant early morning, that is, extremely contrasty, lighting conditions; and others which had been made from negatives shot under rainy conditions, foggy conditions, early morning overcast, and just normal outdoor sunshine illumination; in other words, prints made from negatives shot under the entire gamut of lighting contrasts that anyone could conceivably run into. And they all printed normally on this one grade of paper!

There's an interesting reason behind this: In black-and-white photography, the shape of things and the differences between subjects is achieved only by tonal differences. But, in color photography, there are not only tonal differences, there are *color* differences as well. Let's cite the case of two objects—one, a bright red and the other, a bright green which are located side-by-side and have the same tonal difference. In a black-and-white print the two colors would be reproduced as slightly different shades of gray, and to emphasize their color differences you might have to print such a subject on a contrasty paper. In color printing, because the hue differences themselves will obviously separate the two objects, a wide range of printing contrasts is not needed. Of course, you have the obvious control of holding back the highlights and printing in the shadows to increase a contrast and vice



The treated area is then spotted back partially, leaving just enough of the lighter bleached lines to provide the desired separation.

versa, but on the whole, you won't need to resort to this additional "contrast trickery."

How much will it cost?

One more question everyone wants to know is, "How much will it cost?" And that's some of the best news I've been saving for last. Of course, no one will deny that color photography is somewhat more expensive than black-and-white photography. But suddenly, with the introduction of Kodak Color Print Material, Type C, the cost of making a high-quality color print has taken an extremely sharp reduction. Making a Type C color enlargement is, for example, much less expensive than making a Kodak Dye Transfer print of the same subject. The reason is that no masking films are needed, since the masks are automatically incorporated into the Kodacolor negative material. This, at the outset, has eliminated one or two pieces of masking film you don't have to buy. Furthermore, it eliminates the large Kodak Pan Matrix or Matrix Film materials necessary for Dye Transfer printing, to say nothing of all the specialized color printing equipment that you don't have to buy. A sheet of 14 by 17-inch ("salon-size") Type C paper costs approximately \$1.21, and the chemicals needed to process a sheet of this size, in the neighborhood of 50 cents, which means a total cost per salon color print of only about \$1.75.

Of course, the paper is available in all common enlargement sizes—8 by 10, 11 by 14, 14 by 17, and 16 by 20-inches, but do you know how I feel about it? I feel that color prints—just because they are *color*—have much more "impact" than an equal-size black-and-white print of the same subject. Accordingly, I don't think it's necessary to make prints in color that are consistently 16 by 20-inch "bleed" prints in order to impress the judges. And, furthermore, although this is a matter of personal judgment, I believe that color prints look very good with the slight border that a 14 by 17-inch print has on a 16 by 20-inch mount. But you can decide this matter for yourself when you have a chance to come up later and view these prints. These shots, incidentally, were all made with a Kodak Chevron Camera, which uses 620 film and makes twelve 2 1/4 inch square negatives. Certainly it was no more difficult taking the pictures than it would have been if I had had black-and-white film in the camera. What's more, I had a lot more fun making these prints than any black-and-white prints I have ever made, and there's no reason that all of you can't have as much fun and do the same thing with your own equipment. I hope that, after you've tried this, you will not only agree with me that there has been a "revolution" in color printing, but that here today—after a hundred years of waiting—is the salon material of tomorrow!



Captions are opposite pictures, read from left to right between dashes.

Shutterbug Field Day

By Alvin B. Unruh, Pres.
President's Council of
Wichita Camera Clubs

Something for the ladies. Not all models were female and these three were winners in the Mr. Wichita Contest. Allan Woods, center, was winner, Jerry Kraus, 2nd and Dick Wilson 3rd.—The sponsors were these nine Wichita camera club presidents: (standing) Ray King, Wichita Photographic Guild; L. A. Farris, W. Stereo Club; John Green, W. Movie Club; Floyd Mullendore, W. Color Slide Club; Alvin B. Unruh, Boeing CC; Mildred Blehm, Cessna CC; (front row) Gene Sire, W. Amateur CC; Jack Haines, Coleman CC; Ray Hobbs, Beech CC.—This was supposed to be a model shoot, but several spectators seem to be unarmed. Model is Jerry Osterlag.

This looks more like photography was the prime idea. Model Patricia Biggs was second place winner in contest.—It's easy to see why Darlene Burke won the Shutterbug Queen title! She was the most popular model of the day.—The Antique Auto Club provided cars and models of a bygone day. This was good for movies, too.

A variety of atmosphere and backgrounds were in the park, the riverbank making a good spot to pose bathing beauties who were distributed along the river bank, the snapshooters moving from spot to spot.—What muskels! And this went on all day. There were models for every background and the platform offered an ever-changing group.—Local dealers not only provided prizes and gift certificates but were on hand with a supply of film and flashbulbs to replenish stocks depleted by enthusiastic snapshooters. Their aid was invaluable.

This model created an enticing pose with a prop telephone. Models will do that if given a chance.—There's one, or more, in every crowd. This fellow left his heavy movie equipment in his car while he stuck in a few stills of a bewildered model. He called it "traveling light!"—"Sorrowful" Davis poses for a comparison shot. He was booted off the platform several times, chased away from the models, posed for countless gag shots and was pooped when 5 P.M. rolled around. An ardent movie club member he left his cameras at home.—One way of solving the problem of what to do with the kids while pappy, and mammy, shoot was Larry King's puppet show. Kids were enthralled, parents freed for shooting.

Model Donna Kay Gooden checks in and is assigned a number by Phil Larson, awards chairman.—Who won what? Darlene Burke won the Queen's crown, but Omar Robbins, Field Day Chairman seems to think that entitles him to a kiss. Oh, to be a Field Day Chairman. Watching the maneuver are Joanie Philpott and Peggy Hensley on the left and Patricia Biggs at right.—Omar Robbins, in the eyeshade, directs one of the more than 30 models in a riverside shoot.—Darlene Burke again, hardest working gal there, with plenty of lenses working for a good album shot or salon print.—All pictures made by the team of Jack Barkus, Henry Schott, Alvin Unruh and Dr. C. F. Wadsworth

Wichita has just finished its Fourth Annual Shutterbug Field Day. Camera fans came from other Kansas and Oklahoma communities 1,000 strong to take part in our fun. 10,000 spectators turned up to watch the fun from the sidelines.

The event is held annually and is sponsored by the President's Council of Wichita Camera Clubs, assisted by the Park Board and the Community Arts Council. A photo competition follows with trophies for stereo, movie, color slides and b&w entries. Prizes are also contributed by Wichita's camera stores in the form of merchandise and gift certificates.

This year we used more than 30 models, male and female. In the morning they were posed near the municipal swimming pool and along the banks of the river. Afternoon activities centered around the bandstand and headquarters tent.

A "Shutterbug Queen" was elected from among the models by the photographers and Miss Darlene Burke was this year's winner. A "Mr. Wichita" contest was judged in the afternoon for the male models and Allan Woods was the winner.

Models were not all bathing suit clad, we also had dancers, musicians, Indians, characters, baton twirlers, clowns and even antique autos with models dressed in the correct clothing for the period of the car's year.

The local photo dealers were a big help in publicizing the event and also attended with supplies of film, bulbs and other needs which required replenishment. Four of our members made up a news reporting team with their cameras, some of their results you see on the opposite page. They have tried to show the diversity of action, the response of the crowd, the types of models and some of the side features such as the puppet show. They forsook their own photo interests for the day to do this job.

Naturally after four years we have this field day organization down fairly well and if any council or large club would like help in staging a similar event we'll be glad to help them. You can write me at 842 N. Terrace Drive, Wichita, Kan.

The field day is open to all camera and we make no particular effort to get them to join our clubs. We think the appetites we whet with this event, and other events during the year will gradually seep in and cause them to become interested enough to inquire. We maintain an information desk which hands that information out along with directions to the nearest comfort station and reports of lost children. Another year we may have cards printed with a list of our clubs, meeting nights and whom to contact for information. These will be available but not pushed.

Like anything else that is fun, it is a lot of work, planning, splitting up the jobs so no single individual is burdened, making sure everything comes out right in the end.



Costa Brava near S'Agaró

España

By Eugenia Buxton, FPSA

PSA JOURNAL TRAVEL EDITOR

My travels abroad this past April and May were devoted to the Iberian Peninsula. It was my desire to absorb the true flavor of Spain and Portugal, to know the people and how they live, to photograph the most pictorial subject matter possible. Here are a few impressions of Spain where I made a rather comprehensive tour.

A non-stop flight from New York put me in Madrid in less than 12 hours. There was no trouble in clearing customs with my 3 small cameras and considerable film. The only declaration required was the amount of money brought into the country and a record of traveler's checks cashed at authorized banks or hotels. As in most foreign countries, passport pedigrees were checked at each hotel; otherwise no restrictions were encountered.

U.S. color film is rarely sold in Spain and if so it is very expensive. Amateur photographers of all nationalities are a familiar sight, some with precision cameras and strobe units. I did not feel conspicuous with my neckware of Rollei and Leica, except perhaps in the more remote sections where any stranger attracts curious onlookers. In such instances I tried to win friends and influence models by friendly comments, cigarettes, candy or a simple handshake. I found almost everyone pleased to have his "foto" taken, without a thought of reward. This is an idyllic situation and I hope it will remain as such in Spain.

Average sightseeing tours do not afford many opportunities for serious photography. The customary visits to the bullring, plaza, interior of the cathedral and royal palace are ever present but seldom do these yield anything of pictorial value. A large group of shutterbugs trailing behind the local guide is a grim situation for pictorialism. Two or three of us appreciated this fact and decided to remain with the tour only long enough to learn the whereabouts of things in general. We would advise our conductor of our return to bus or hotel and then strike out for sections of more photographic promise. These we usually found in the old parts of town, around the market place, near the public fountain and in the vicinity of the cathedral. With unselfish, mutual assistance we were able to snare some of our better shots. When I happened to be alone I sought a likely pictorial setting and waited unobtrusively for the proper subject to arrive. The "decisive moment", always a thrill and a challenge, quite often was ruined by the unexpected appearance of: 1 child, 2 dogs or 3 bicycles. And so, pictorial masterpiece, Adios!

Madrid and environs

I spent 10 days in and around Madrid. One highlight was my meeting with Spain's great pictorialist, José Ortiz Echagüe. The Del Prado Museum, world famous for its art treasures, was another. Generally, I did not find Madrid of photographic interest.

A 3-day "Castles Tour" proved worthwhile. Our first stop was El Escorial, 31 miles north of Madrid. This monastery, begun by Philip II in 1557, is something unique in its magnitude and its severity. The cold, eerie experience of a visit is unforgettable. But cameras—permitted only without tripod and flash, provided one purchases tickets for each room visited—are a nuisance here. El Escorial should be visited once but without cameras. Nearby La Granja, a miniature palace of Versailles, offers only postcard variety shots of gardens, fountains etc.

Segovia where we spent our first night is excellent. The ancient Roman aqueduct with its 160 arches is amazing. The Alcázar, probably the most photogenic and best preserved of Spanish castles, was used by Walt Disney for his reasonable facsimile at Disneyland. Here is a real storybook castle. Our visit in Segovia coincided with that of Hollywood, USA, filming the movie, "Pride and Passion", smack underneath the aqueduct.

Avila dates from Roman times. It was rebuilt by Alfonso VI in 1090 and its long, yellow-gray walls completely enclose

the city. Pictorial possibilities are here, but early morning or late afternoon light is necessary for dramatic effects.

Toledo, on the Tagus River, is a storehouse of Spanish history and civilization. Its art heritage includes masterpieces by Tintoretto, Titian, Murillo, El Greco, Velasquez and Goya. Several days might be spent to advantage here, although the best hotel isn't very modern or comfortable.

Andalucía

The southern region of Andalucía which most tourists visit is formed of provinces such as Sevilla, Granada, Córdoba, Málaga etc. Motoring south from Madrid one passes through La Mancha country where Don Quixote fought his windmills. In Andalucía there are traces of Greek, Moorish and Christian civilizations. The annual Spring Fête of Sevilla is famous and I was fortunate to see it for one day. Córdoba is interesting for its narrow streets and cool patios. Its fantastic Mosque should be visited and for interior shots a tripod is necessary. Granada with its famous "Alhambra" is worth seeing. It was so crowded with tourists I was unable to compose anything of interest. These situations do happen. The motor trip along the east coast to Alicante, Valencia, Tarragona and finally Barcelona is long, monotonous and of little photographic interest.

Barcelona and the Costa Brava

Barcelona, in northeastern Spain, proved my favorite of the large cities. It is cosmopolitan, gay and has unusual restaurants. A day's excursion to the Benedictine Monastery of Montserrat is highly recommended. From its majestic setting one can ascend via the aerial cable car to the peak of San Jerónimo for a breath taking panorama of the Pyrenees Mountains and the island of Majorca.

North of Barcelona, some 3 hours by bus, lies the Costa Brava, which means rugged coast. Here is a beautiful stretch of Mediterranean coastline, largely unspoiled and well worth a 3 days' stay. The Hostal de la Gavina at the little town of S'Agaró is first class with French cuisine. From S'Agaró it is possible to hike along the rugged coast to San Feliu and to motor south to Tossa de Mar and north to Palamós for interesting shots of fishing villages. This is one of the best sections for photography. The region west from Barcelona to Madrid is not worthwhile.

The Island of Majorca

The Balearic Islands, of which Majorca is the best known, can be reached by boat or air from Valencia or Barcelona. The overnight ferry from Barcelona is delightful. In Majorca there are rugged mountains, steep cliffs towering over the sea, sandy beaches, windmills and poppies in the fields. From the capital city of Palma all day excursions can be made to:



Net mending (Costa Brava)



Antonito (Granada)



Salamanca



Un patio de Sevilla

Formentor; to the Carthusian Monastery of Valldemosa; and to the caves of Artá and Drach. In Palma I found excellent subject matter in the vicinity of the cathedral.

Northern Spain

The northern regions of Galicia, Asturias, Santander and the Basque Provinces are not usually visited by the average tourist. For my tastes this 14-day round trip from Madrid proved the most interesting, the most unadulterated Spanish of the entire tour. Our first night brought us to Salamanca where the world famous University reached its zenith under Queen Isabella. Here I was thrilled as I strolled through the by-ways and back alleys of the old town. There is a melancholy charm in Salamanca, an unspoilt grace in its old streets and plazas. Salamanca is definitely my favorite town of Spain.

Santiago de Compostela in the province of Galicia is considered the holiest place in all Spain, having been with Rome and the Holy Land a great center of Christian pilgrimages. The new, luxurious Hostal de los Reyes Católicos is as fabulous a hotel as one will ever enjoy anywhere. This was originally a hospital for pilgrims, erected by Ferdinand and Isabella in the 15th century.

Another Section worth mentioning is the majestic Asturian country-side of the Peña Santa National Park in which the Christians first routed the Moors at the battle of Covadogna

in 719 AD. There is a beautiful shrine to the Miraculous Virgin, the patron saint of Spain. The old world town, Santillana del Mar, in its original 15th century state, offers much pictorially. The prehistoric Caves of Altamira, with wall paintings some 15 thousand years old (no photos permitted inside) are of historic importance. These 2 last mentioned places are some 20 miles distant from Santander.

Burgos the soul of Castile of the middle ages, is some 6 hours north of Madrid by bus or train. It can claim 2 glories: possibly the finest Gothic cathedral in Spain (1221-1251) and El Cid, national hero and conqueror of the Moors. In and around Burgos are many pictorial vistas and architectural details to photograph. The weather is always cold in Burgos.

Pro's and Con's

My reactions about Spain are mixed. Of course, it was exciting to visit a new country. I found the people most courteous and I believe I made some worthwhile friendships. Traveling by bus, though more satisfactory than by train, proved long and exhausting at times. But one surely sees the countryside.

Time seems of no importance. It is impossible to hurry or to push a Spaniard. The North American idea of punctuality, of efficiency just doesn't exist. The siesta is a necessity due probably to the fantastic eating hours. Café life offers the



Avila bound



In Santiago



Fishing boats (Costa Brava)

native a place to meet friends and do business. And the cafés are crowded most of the time.

1-A hotels with the exception of those mentioned above are considerably below U. S. standards. The plumbing is definitely Romanesque. Spanish cuisine is substantial and not as highly seasoned as in Mexico. But the ever present *consomme*, the omelet called "tortilla", the merluza (hake), the veal in every shape and form, the odors of olive oil used in all cooking, and the national dessert "flan" (custard) do become monotonous. Moreover the coffee according to our tastes is out of this world—where it should be kept!

All such differences are trivial provided one finds extraordinary subjects to photograph. These I cannot say I found in abundance nor can I recommend a tour of Spain as really tops for pleasure or photography. Perhaps I am spoiled by some of my travels elsewhere. Perhaps I shall enjoy the memories a bit more than some of the actual travel experiences. Anyway, this is how I found things in Spain and my curiosity has been satisfied. If my peregrinations can assist any PSAer planning a trip to España, I shall be most pleased to advise in every way possible.

Nature Is Complex

By Ruth F. Bennett, APSA

I have watched the current controversy about nature photography, and have probably contributed somewhat to it in my Recorded Lecture, "Let's Make Nature Pictures", where I show how field scenes can be recreated in the home studio for more effective photography.

Some have called this nature faking. Others have labeled it sheer fraud. Most have seen it as a solution to some very real problems.

Let me put it this way. Editors receive many pictures accompanied by a long letter detailing the great difficulties overcome in getting the picture. How the photographer hung by one eyelash while the winds beat him against the cliff, or wall, or pier. The picture itself is usually a quite ordinary scene, of not too much interest and the photography is usually atrocious. These are known as "so what" pictures. You never see them in print.

If rules are made that a nature photographer, working under difficulties at unit magnification, or even enlarging the image eight or ten times, is unable to move the specimen to a place where the other conditions of nature do not hinder recording the specimen, then I say, "So what?"

Those who criticize this action have usually never tried shooting with long bellows and the necessary small stop and long exposure where even a light wind blows the subject right out of the camera's range. It is not a problem of exposure and lighting, it is primarily one of getting the best angle to show the specimen in the conditions most favorable to the specimen.

One of our larger salons, which has an active nature section, explains the purpose of it this way. "To make better photographers of our naturalists, better naturalists of our photographers."

You see, nature photography is not really just pretty pictorial views of scenery. It is concerned with minerals, geology, insects, birds, animals, fungi, plants (but not garden flowers) and the many other facets of what is often grouped under natural history. It is a complex subject, one in which some knowledge of the particular facet is helpful, but always one in which a good knowledge of photography is mandatory.

It is so complex that judging is often as difficult as the shooting. I have observed judgments where the judges were specialists in one field of nature, knew very little about the

details of other fields. In fact, I doubt that more than a few men or women are really fully competent to judge a nature show, and I don't consider myself one of them.

I have seen a group of judges pass right by an extremely rare shot which they did not recognize as a rarity. I have seen judges pick solely for pictorial quality and throw out real nature material. And I have seen judges who knew their natural history, between them covering the field quite thoroughly, with only one of them an adequate photographer. In this case they depended on the photographer to act as advisor on photographic matters. His counsel would cause them to modify their votes so that a poor picture of a good nature subject was evaluated fairly. On the other hand, have seen a jury of photographers pick solely on the basis of good color and pleasing composition and pass over excellent nature material which was only slightly below par.

This brings me to the real meat of this discourse. Because nature is so complex that it is difficult to find an adequate jury at times, I offer a proposal.

I would propose that each entry blank for a nature exhibit (whether slide or print, should carry spaces for an explanation of each unit of the entry. Here the photographer could list the title as given, then explain what the picture was about, why he thought it might be unusual, perhaps note the rarity of similar material if known to be so.

This material would be indexed by entry number and kept at hand just like the report cards and other records. The jury would be informed that each entrant had furnished a description of the entry and the action involved. They would be informed that this material would not be read unless they requested it, which could be done quite simply by calling out "What is it?"

By offering the information in this way you do not impugn the literacy of the jurors but you do relieve them of the embarrassment of making a serious error.

An additional use for the information would be to affix it to the prints when hung, so the public could see what it was about, or read it as the slides are shown. Since we do not condone the use of scales or other objects to show relative size in a salon, this information could be given in the reference text.

The Other Side of the Wall

By Herbert C. McKay, FPSA

Given a stereo camera, any experienced color photographer will produce technically good slides. There is nothing to be added because of the stereo element. For specialized stereo work, the problems can all be solved easily through the use of similar triangles, a procedure which school children learn before reaching high-school. Is this, then, all there is to stereo? Unfortunately, it seems to be the general opinion that this is indeed all there is to it.

This ignores the very heart of stereo; the fact that stereo is not a kind of pictorial reproduction; the added fact that stereo has only the most tenuous relation to any kind of pictorial reproduction known to man.

On the contrary, stereo comes very close to achieving the goal of the non-objective artists in that it is capable of producing emotions directly, often without necessary relationship to the objective images employed. This is because stereo itself is a state of mind, quite literally, and has no physical existence. All of the physical elements differ in no way from any conventional photograph—only in the mind of the viewer does the conversion of two-plane pictures into a single three dimensional one occur.

It seems an obvious conclusion therefore, that if there is to be any specifically stereo technique, it must be one based upon the real stereo—the subjective sensations produced by the stimulus of the ordinary 2D pictures. If this is true, then what is the nature of the subjective reaction chain? Unfortunately much of this is unknown, and much more of it cannot readily be understood unless one has acquired the basic knowledge and point of view of the professional psychologist. However, we can dig into the thing a little way.

All of the geometrical rules of stereo apply to the images which are formed upon the retina of the eye. From this point on we lose the physical picture. We can compare the process to television, to a certain extent. The eye is the tube of the TV camera. Then the picture elements are transmitted to the brain, just as the TV signal is converted into electrical impulses. In the brain, while there is no physical screen, no physical picture, there is the sense of vision. In fact this is the only place where any kind of picture exists, because even the light rays which convey images to the eye are but types of radiation, closely akin to UHF television signals—but of much greater frequency.

If one eye is covered, the picture sensed in the brain has no stereo relief. If you cover one eye you will see that stereo relief disappears, and the scene becomes flat as in a 2D picture—although it must be admitted that many people lack the ability to carefully analyze sensations and do not actually see much difference. However, if you try to touch a marble suspended in space by a thread, and keep one eye covered when doing so, you will usually fail to touch the marble at the first trial.

The two pictures are superimposed mentally, and if we actually saw what the eyes transmit we should see a melange exactly like that seen when a projected stereo slide is viewed without glasses.

However, the brain refuses to see either of the images transmitted by the eyes. Instead it analyses them and from the elements constructs a wholly new picture which has no existence other than in the mind. This synthetic picture, made up of elements of the two flat pictures is the familiar vision which we experience every waking moment of our lives.

In superimposing the two stereo elements, it is always possible to superimpose the two images of any chosen object; but when this is done, images in all other planes will necessarily be out of register. There will be two images, more or less overlapping. Because there are two unregistered images, we call this *diplopia*, and to differentiate it from a doubling of image which occurs as an abnormality, we call it *stereo diplopia*.

It is obvious that when we shift vision from one object to another, the relative degree of misregister of all other images will be altered. Always, objects whose distance is near that of the main object have little misregister; those at a distance have a greater degree of displacement.

As vision shifts from one object to another, it will be seen that the overall pattern of diplopia will shift continually, but it will always retain a definite pattern of relationship to the main image which is in register. It is the motion, the actual shifting and changing of the pattern which builds up the sensation of depth. Hence to distinguish this active or moving type of parallax from the fixed parallax which exists in the stereo slide itself, we arbitrarily call it kinetic parallax.

But after all this is but a picture like the one we see on our TV screen. How is the relationship established between this mental picture, this TV picture seen in a windowless room of stone (pardon!—of bone), and the real object out in space? The relation is established by means of a principle known as "projection" which may at first seem to have a close relationship with the old time, mythical, "rays" from an evil eye which could bring misfortune. However, it is a very real thing, far from mythical.

The two 2D images actually received by the brain have certain objects in alignment, and the two alignment patterns are different. The brain considers this in its synthesis, and through a point midway between the eyes (the location of the theoretical Cyclopean eye), mental rays are projected which meet in the surface of the object. Thus because the pictures change as rapidly as we move, we can actually walk up to an object and touch it, just as though there were some tangible connection. In fact our whole approach to the real object has been a highly perfected method of "instrument flying" or radio triangulation!

This is, none of it, imaginative nor theoretical. Every bit of it has been established and has been under research investigation for years. We take it all for granted when we use the simple phrase "I see", but in fact it is a highly complicated process, and one which we do not fully understand even now.

At any rate, just as a TV set may develop some kind of picture distortion, our mental images may be affected by permanent or temporary disturbances, with the result that our mental picture is not a true reflection of the real character of the object. This brings us face to face with one of the great problems of stereo—and one of its most remarkable advantages.

Stereo provides a means for duplicating the external stimuli which cause us to see objects and scenes. As a result we do not see some kind of illusion. Physiologically we actually see the original real thing! And right there is the trouble. Inherent distortions of vision will enter into stereo viewing just as in viewing the real thing. Suppose A has theoretically

normal vision while B suffers from a visual disturbance. In viewing the stereogram both A and B will agree that the stereogram looks just like the original. Hence A and B jump to the unsupported conclusion that both the real object and the stereogram are seen by both of them in precisely the same way!

Then suppose C has some type of disturbance which does not react to the slide as it does to real life—a degree of color blindness perhaps to which the dyes of the slide do not appear as do similar colors in nature. Then we have a third individual who swears that the stereo doesn't look like the original at all. Of course there are more obscure characteristics than color blindness which can act this way.

The puzzle becomes even worse when you consider that in the case of B the trouble was probably congenital. Then B has been taught to apply certain words to describe forms which are not those of reality. B then is unaware that he sees differently than most people. If he sees a ball as egg shaped (and this defect does occur), he has always been taught the egg shape is "round" so he describes it that way—and where is the key to his visual trouble?

These are gross examples taken from cases which actually have been examined. But in stereo we have instances where the troubles are far subtler and even more difficult to diagnose and describe. But we do have a key. Some people are enthusiastic about stereo; some are neutral and some actively dislike it! Why? We may know in time, but we do know one all important thing.

While it may be assumed that the 2D picture represents to practically everyone an artificial reproduction of greater or less similarity to the original, we also know that stereo affects people to a far deeper degree; and we know that different people see stereo in different ways. We know that, as A and B just described, some of differing visual interpretation patterns apply those patterns to stereo—and we know that there are people to whom for some reason an unnatural perception pattern enters and they see—who knows what? They cannot describe their dislike, but it is not the less great for all that.

So, by barely scratching the surface of that great subjective activity which is the very heart and soul of stereo we find that in stereo we are nearing a fundamental human approach; a far more personal approach than any other reproductive process has ever made. And we are slowly uncovering the fact that in the making of stereograms we can make a direct approach which is at least mental if not wholly emotional, to the mind of the spectator. We have not gone far enough to even try to formulate any rules, let alone laws—but we do know beyond possibility of denial that stereo is NOT simply a novel form of pictorialism. We no longer deal with pictures, which are but symbols; we are dealing with life!

A great deal of insight has been given us by the reactions of mental patients—where it has been learned that stereo has an intense emotional stimulating power when similar 2D pictures leave the subjects unmoved.

Any approach to solution must be experimental, and it is possible that we shall never be able to formulate it because it may remain too much a matter of individual reaction.

People do not react emotionally to the abstract, even though this is the basic premise upon which non-objective painting is based. There is no such thing as an exciting form or color except as associated with an object, human or otherwise. For example, outside my window is a beautiful golden salmon hibiscus, yet clothing of that color would be far from exciting. The texture of cloth simply does not complement the color as does the delicate texture of the petal which gives to the color an ever changing quality, depending upon the direction and intensity of light which falls upon it.

However the non-objective painters are fully justified in their revolt against the stereotyped emotional symbols so universally used in picture making; and here the stereo maker can achieve the goal. Here again it is important that he is

not making a picture, but recreating reality, and with it all of the specific and individual emotional reaction experienced when the reality was seen.

This is the core of the matter. Excluding record stereo of course, the aim of the stereographer should not be to preserve the beauty of a scene (for that is pure record work); still more should he avoid any attempt to construct a 2D pictorial composition; for that is fundamentally an artificial thing whose artificiality is made up of devices intended to imitate reality more closely. He should, on the contrary, try to analyze the emotional impact of the original, and then do everything possible by rearrangement of the setting, control of lighting, the use of differential filters and by the use of any other devices, to intensify that emotional appeal so that it will be the most significant thing in the stereogram; and will strike the observer with significant impact—always provided the observer has an emotional makeup similar to that of the stereographer!

No stereo can ever be properly evaluated except by those whose emotional reactions resemble those of the maker; that is why the writer has always felt inadequate when judging stereo; although judging prints and 2D slides is an easy matter. They are artificial; they are limited by acknowledged convention and tradition; there are rules by which they may be judged. All of these cease to exist when the work is in stereo.

I have seen dozens, yes hundreds of stereos which made me wonder why the maker wasted film upon such a subject—is it not obvious that to him the subject contained some emotional quality with which I am unfamiliar? Then too I have seen slides to which I reacted instantaneously and vigorously; yet my fellow judges did not hesitate to vote "no". Is it not equally obvious that I understood the motives of the slide maker while the other judges did not?

If you regard your stereo as simply three dimensional picture making, and especially if you follow the utterly absurd theory of applying 2D compositional rules to stereo (you might as well try to solve a problem in solid geometry by applying the rules of plane geometry!), you are missing the tremendous impact of the work. You limit yourself much as you would if you were to buy a piano and never play anything upon it or never hear anything played upon it other than Happy Birthday!

The 2D is limited in that it is pictorial. It suffers the same limitations as do all pictures. However, I do not mean to belittle the place of pictures, nor their tremendous value in our life. Life without pictures would be dreary indeed. So, instead of asserting that stereo is infinitely better than pictorial I would rather say it is infinitely different. It embraces the whole scope of human emotion; and that of course means the total scope of human life, for our lives are simply our emotions, no more nor less! And until more of the potential is realized; and until all of us acknowledge the supreme individuality of stereo and stereo making, we shall not know more than a fraction of what stereo can mean to us.

We must relegate technique to its proper place; namely the skill which makes the use of the camera possible. Without that the rest would be pointless. Then we must realize that stereo is not a purely physical thing which stimulates our vision; but an abstract, emotional thing which goes directly to the realm of the subjective; which indeed has no existence elsewhere, and which is consequently far closer to our emotional selves than any external object, such as a picture, can ever be.

The very fact that the stereo image has no physical existence whatsoever, gives it a latitude of stimulation which is infinite; and as soon as we learn to think of it as something wholly apart from the two 2D pictures which make up the external stimulus which later results in the creation of the stereo image, then we can begin to take advantage of this infinite potential.

How to—

Produce A Documentary Film—

By Dennis Pett

A recent survey shows that few movie clubs are interested in producing documentary or public service films, in fact any type of film involving a "story" or anything similar. When a follow-up was made the almost universal answer was "We don't know how!"

This article started out as "How to produce an educational film" but we took editorial license to catch your interest and changed the title. It could also be "How to produce a community film."

Here is the blueprint . . . it is simply a matter of fitting it to your problem . . . and that is easy if you keep it simple, if you tackle one sequence at a time and finish it off, the next is easier and by the end you feel like an old pro. Try it and see.

Specifications—"High Contrast Photography"

A. Physical Specifications

1. 15 minutes
2. Narrated Sound
3. Color

B. Purposes

1. To demonstrate the basic techniques of making high contrast photographic materials
2. To sample the various ways of combining lettering and pictures when preparing material for high contrast copy
3. To develop an interest in the use of high contrast photography for making instructional materials

C. Intended Audience

1. Teachers in elementary and secondary schools
2. Teachers in colleges, business, industry, adult education, and recreation programs

These specifications are the starting point for an educational motion picture. They determine roughly the form the final film will take. What are the necessary steps in turning these specifications into a completed educational film? What are the film and laboratory costs? How many hours does the production take? How is a sound track put on a film? These are only a few of the questions asked about university film productions.

Roughly the production of a film can be broken into six phases—planning, scripting, shooting, editing, narration refinement, and sounding.

Planning is the most important step in making any film. Careful attention to detail in the beginning pays big dividends in final film quality and educational effectiveness. In a film intended for educational use it is necessary to have accurate facts presented in a meaningful, interesting way. Concepts of educational psychology and philosophy must be carefully considered. What are the essential facts that must be repeated and emphasized? What applications enriching the understanding of the viewer should be presented? These questions cannot be answered simply. One or two educational authors or consultants are usually picked to advise on content. In the case of "High Contrast" the authors included an expert of the photographic process and a person familiar with the problems of instructing teachers in the technique of making slides, posters,

transparencies for overhead projection, and other instructional materials.

At this point related films are viewed, and books and magazines are studied to get a broad background of the subject matter to be filmed. Thorough research is time consuming but it pays off in teaching effectiveness. The production supervisor works with the educational authors to prepare a content outline—an assembly of the facts and situations that are to be included in the film.

At Indiana University an approval conference is held after the content outline has been prepared. Members of the motion picture staff, the educational authors, the director of the Audio-Visual Center, and one or two faculty members who teach utilization and selection of audio-visual materials are invited. In a general discussion, a few points of the outline may be added, modified, or deleted.

Now we know what the film is going to say. The next step in planning is to determine how this information will be presented both visually and aurally. The preparation of a treatment and story board is the final stage of planning. A film treatment is a narrative statement that provides a framework for the factual content that will be included in the film. A story board is a rough visualization of this treatment. To be effective, a story board should visualize the proposed film as completely as possible. A series of drawings may be used. The complexity of the drawings depend on existing needs and no one kind of a story board is best for all films. If the scene and action are simple, a quickly-made stick figure drawing may be adequate. A more exact representation may be needed to visualize an animated sequence. Photographs can also be used for story boards although in many cases the expense is prohibitive. For "High Contrast" we used a Polaroid Land camera to make our story board. One picture was shot to represent each scene of the completed film. If there was to be a tilt, dolly, or some other camera movement, or if the action was complex, two or more pictures were taken to show the progression of the movement. The Polaroid camera saved time. It was possible to shoot each step of a process and immediately look at the prints to see if the angle and distance selected showed what was desired. If not, a few more pictures were taken until the series was satisfactory. Since the only purpose of the story board was to make a visual guide for writing the script, too much attention to detail would have added to the cost without contributing significantly to the finished film. Through the story board the writer is helped to "see" each scene and the visual continuity of successive scenes, thus providing a visual

VISUAL

Fade in

1. M.S. A projected screen with the projected image.

High Contrast Photography for instruction

slide changes to read

Educational Authors
Clarence Flaten
Kenneth Skirvin
Harvey Frye
William Prigge

slide changes to read

Produced by
Audio Visual Center
Indiana University
Copyright 1956

Dissolve

2. M.S. Male teacher lecturing. A tripod projection screen is set at one side. The room lights are turned off and a slide is projected on the screen.

Dissolve

3. M.S. Female teacher talking to a class. An overhead projector is at her side and a wall screen is in the background. She turns the projector on and an image is seen on the screen of a leaf and the word oak.

Dissolve

4. C.U. A piece of 8 x 10 film, an oak leaf, and the letters O A K pop on (use single frame technique).
5. C.U. Tray labeled "Developer" pan to trays labeled "Stop" and "Fix."

File E. P. 75
High Contrast Photography
Shooting Script

NARRATION IDEA

Fade in music

Fade out music

Any teacher has the problem of visualizing the ideas he is presenting. Slides or transparencies used on an overhead projector are one excellent way of doing this. How do you make a transparency like this?

You need a piece of film, a leaf and some cutout letters as well as chemicals for processing.

Actual shooting script for the film.

script from which a shooting script is written.

A script is composed of a written description of the story board plus a narration that will accompany the visuals. The visual column of the script expands the story board by including designations for optical effects, camera movements, and a description of the action that is to take place. The narration may be a rough description of the concepts to be presented or it may be quite close to final form. An art film depicting a medieval legend would probably have a narration complete in all details. The script for a film on a zoo would have a rather sketchy narration. The final narration would depend on the action and tempo of the shots taken and how they were pieced together in editing. Usually it takes a great deal of

rewriting before the script is ready. One or more approval meetings may be held to iron out the wrinkles to everyone's satisfaction so that the written script can be translated into an effective, meaningful film.

Film! Planning for the shooting starts with an order for film. This is usually done long before shooting is scheduled. For "High Contrast" about 3000 feet of Commercial Kodachrome was ordered. A few weeks before the script was completed, careful tests using the camera, lenses and meters that would be used throughout the film were made. These tests also checked the colors for backgrounds, desk tops, and clothing. A careful consideration of the colors used in each scene results in a more effective film. Color attracts attention; by using color so that attention is



Actual scenes from the film showing teacher preparing, making and using high contrast materials.

directed to significant details these details become more meaningful.

Miss Claire Distelhorst, the photographer assigned to "High Contrast" decided on the basis of the film subject that black, white and gray should predominate. Walls would be light gray; working surfaces would be a darker gray; clothing would be gray, white, black or a combination of these. Reds, blues, greens and other hues would be used for a specific purpose: to focus attention at key points in the learning process.

Of course darkroom scenes had to have special attention. Filters could be used on the camera or over the lights. As a result of tests the latter method was chosen. With a filter of red cellophane covering each of the lights, realism was achieved.

For scenes to be shot in our studio control of colors was easy. Classroom scenes required some investigation of shooting locations. The room had to be appropriate for the situation; it had to be the right color (our budget wouldn't allow painting a classroom); and sufficient power had to be available. At least 10,000 watts of light would be needed for even a small classroom scene. By the time shooting was ready to start, 300 hours of planning and scripting had already been spent on the film.

Another 300 hours were needed to complete the photography. Our shooting was done with a Maurer camera and a Cine Kodak Special camera. As each major sequence was completed, the film was sent in for processing. If optimum quality is to be maintained, day-to-day processing variation makes it impractical to send film in as it is shot. Slight processing variations between scenes of similar subject matter are quite noticeable when spliced together.

Lighting "High Contrast" was particularly interesting. Since most of the scenes demonstrating copying techniques were to take place in an audio visual workroom, lighting needed to be similar to the illumination normally existent in such a room. This called for a soft key light from a high angle. A 2000 watt flood lamp was used and it served the purpose very well. The fill light had to

be quite general to eliminate extra sets of shadows. Several yards of cheesecloth were hung on a rack on each side of the camera position. These racks were readily movable, and, of course, moved each time the camera angle was changed. About 6000 watts of flood lights were used behind these curtains to give a soft general illumination. This gave a lighting ratio of 1 to 1 measured as follows:

$$\text{Light Ratio} = \frac{\text{Key}}{\text{Fill}}$$

An incident reading was taken with the key light turned on. Then the key light was turned off and the fill light turned on. In a typical example the key light and the fill light each measured 25. This may seem like a very soft light; however, this was not a dramatic situation and the contrast would be built up in printing on duplicating stock. Additional clip-on lamps were added, as needed, to light backgrounds or to pick up detail in a dark area. 750 watt spotlights were used to accent the subject and provide separation from the background where hue and value difference were not adequate. (See Figure one)

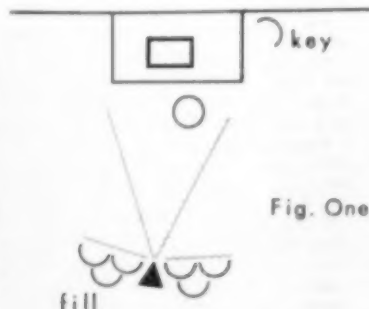
The hanging diffuser was particularly useful when shooting darkroom scenes. Red or yellow cellophane was hung over the cheesecloth. This changed the light to the proper color and kept the cellophane a safe distance from the hot bulbs. For the key and accent lights frames held the cellophane away from the bulb. The scenes showing the de-

veloping of a copy negative provided one of the most interesting problems of shooting. Even though the set illumination was red, the intensity of the light fogged the film as it developed. The set illumination could not be reduced and still have enough light to shoot. Bleaching and redeveloping does not give the same effect as in normal development. Kenneth Skirvin, one of the educational authors, came up with a dandy answer to the problem. Several sheets of film were exposed and then desensitized with pinakryptol green, dried, and stored in a film box. In the studio the lights were turned off. A sheet of exposed desensitized film was removed from the box and rinsed in water to remove the desensitizer. Set lights were turned on, the camera rolled, and the model proceeded to develop the film.

Another interesting problem arose with the several scenes involving teachers projecting transparencies on a screen. There are two difficulties in filming projection scenes: (1) The image from a regular overhead projector is not bright enough to take a picture on color film and (2) the rest of the set must be lit effectively but the projection screen must remain dark enough to provide contrast with the projected image. Oversize bulbs used for very brief periods of time answered the first problem. Carefully controlled lighting solved the second. Lights were aimed at the subject in such a way that no direct light from key fill or accent ever hit



The scene . . .



The lighting diagram.



The story board—may be photos or sketches—helps visualize scenes.

the screen. (See Figure two).

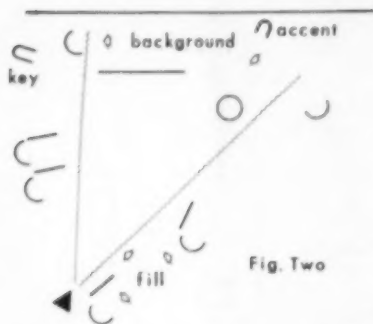


Fig. Two

When shooting was complete we had 2600 feet of film to edit to about 500 feet. There were at least two good takes of each scene, some doubtful takes and some we knew were worthless. The first step of editing was to assemble the original footage roughly in script order, removing all bad takes. A clip was taken from an end of one take to each scene and stapled on a sheet of clear plastic to provide a color reference and to give an easy means of comparing the original with the final print. A great deal of care must be taken while handling this original footage as damage is irreparable and reshooting, if possible, is expensive.

The assembled original film is sent to the laboratory for an edge-numbered work print. A workprint is a print on black and white reversal stock. It is untimed, that is, any variation in exposure of the original is not corrected,

usually, it is a rather poor quality print with two distinct merits: it is protection for original film; it is cheap. By using a workprint for editing it can be projected over and over, cut, spliced, re-cut, and re-spliced with no worries about dirt or scratching. Later a lab technician will match the original color footage to the work print. Edge numbering provides a quick way of matching with minimum handling. Matching inked numbers are printed at one foot intervals on both original and workprint as the two films pass synchronously through a special edge-numbering machine. The original is stored in a vault at the laboratory and the workprint is shipped to the customer.

Now the fun begins—cutting out about 4/5 of the film. A good way to start is to project the workprint over and over again—3, 4, 6 times—until every bit of action is familiar. After viewing "High Contrast" a number of times, a string-out was made. The best take of each scene was selected and these were spliced together in order. More viewing followed while *mentally* cutting the action at various points. Then a rough cut was made. Action was matched where necessary; scenes were cut to approximate length, and again the film was projected over and over again with the editor now considering how the narration would fit the visuals. Final editing and narration refinement go hand in hand.

The narration ideas of the shooting script must be modified to fit the action of the edited film. Adding a few words,

cutting a few frames, or dropping a phrase provides pacing and smooths out the rough spots. Since almost any fact can be said in a dozen or more ways, narration refinement is the process of selecting the most accurate, interesting, and appropriate words.

The pictures and words of a motion picture must flow smoothly to give maximum effectiveness. English must be grammatically correct. In the language of modern communication theory anything that detracts from a message is called "noise." A pause that is too long, a colored background that attracts attention to itself, a mispronounced word, excessive contrast, a fuzzy image, all of these can be classified as noise in some situations.

After editing and narration refinement were completed for "High Contrast," a narrator was tentatively selected and a trial recording was made. This was followed by an approval showing. Many details in a film are easily overlooked and an approval showing in which a number of people have the opportunity to examine the film critically can help eliminate errors. With one or two minor changes the film, the narration, and the narrator were approved and music was selected.

Music for films presents a problem when the film is to be marketed. The music must be free from any copyright or "cleared." Original scores are expensive and, therefore, impractical for low budget films. There are several libraries of cleared music available for use with films. For a fee of \$15, \$25,

The same scenes from the picture, similar yet different.



or more library music can be used for introduction, transitions, endings, or throughout the film.

At Indiana University, Reeves sound equipment is used which permits a great deal of freedom when recording. The narrator and production supervisor sit in the audio studio viewing the film which is projected on a translucent screen.

The narrator should be thoroughly familiar with the film and the typed script. He may cue himself by watching the screen or a cue light operated by the production supervisor, or, as in this film, the production supervisor can tap the narrator's arm or give some visual cue when each paragraph is to be read. The audio engineer mixes the music which he has on a disc or on tape with the narration fed in from the studio. As in any stage of film making two or more tries may be needed to get a good narration—one that fits the visual continuity and the tempo of the film.

The fate of the finished film is in the hands of the laboratory, and although most labs do a good job, they cannot be classified as mind readers. The edited work print must be carefully marked to indicate fades, dissolves, wipes, or other optical effects. The workprint should be labeled with the producer's name, address, and production title as well as identifying it as "workprint head" or "tail". The magnetic track, the edited workprint, two copies of the final script, and a letter of instruction are sent to

the lab and a few weeks later an answer print or test print is returned.

During this period of time the lab carries the film through several processes.

1. The original film is pulled out of the vault and matched to the workprint. It is necessary for the person doing the matching to make provision for optical effects following the instruction letter and the instructions marked on the film. The method will vary depending on the laboratory you are using.

2. A timing sheet is made by examining each scene and determining how much exposure is needed for a good print of each scene.

3. The magnetic sound track is re-recorded to a negative optical track.

4. Then an answer print is made by combining the picture and sound into one print.

There is a chance of errors at a lab, but carefully marked workprints and explicit instructions covering any departure from normal will do much to avoid errors in the answer print.

A final question might be, "What is the cost of such a film?" Approximate cost can be outlined as follows:

2600 feet of Commercial Kodachrome	\$210
Material for subject matter (props)	75
2400 feet black and white workprint	144
Still photographs for publicity..	50

1200 feet 16mm magnetic tape....	21
Music royalties	30
Narrator	35
Re-recording	75
Matching	200
Answer print	60

TOTAL\$1000

These are only the immediate direct costs, in addition there are hourly costs.

Educational advisors	200 hours
Planning	220 "
Scripting	90 "
Shooting	270 "
Editing	100 "
Narration refinement	40 "
Sounding	40 "
Preparation of materials	40 "

TOTAL1000 hours

The figure of 1000 hours must be charged at a rate that will cover the actual pay of the staff doing the work plus a number of hidden costs. Secretarial and clerical help, physical plant and its maintenance as well as amortization of equipment must be included.

In the next ten years two or three hundred copies of this film will be used to show teachers how they can make their instructional materials more effective. This, in turn, will increase the effectiveness of elementary and secondary teaching. With this as the ultimate goal, it becomes worthwhile to put the best into our educational films.

THE SALON WORKSHOP

By C. "Jerry" Derbes, APSA, Director

This activity of the Pictorial Division was organized by the writer, about three years ago, with the help and guidance of the P.D. chairman, who at the time was Mr. W.E. (Gene) Chase, FPSA. Since then a number of improvements have been made, the major one of which was the complete decentralization of the operation.

Twenty-one loyal, hard working PSAers came to our assistance, and to these fine people I would like to say publicly: "Thank You." Without your help the activity could never have grown and been the success it has in so short a time.

And my hat is off to those behind-the-scene workers: the group secretaries whose primary job is to keep the circuits traveling on schedule.

At the present writing, due to the unremitting efforts of Mr. Barton King, APSA, who has over-all charge of the Masters, we have some sixty-odd well-known salon exhibitors who lend their negatives and contribute their time and effort to make this activity helpful and interesting.

It has been gratifying indeed to the Director and his voluntary helpers to see how many members who joined a few years ago, have improved in their technique and are now successful exhibitors.

A few of these PSAers whose names

come to mind now are: Mrs. Leta Hand, Lansing, Mich.; Nicholas P. Ochotta, Alberta, Canada; John P. Montgomery, Jr., Orlando, Fla.; Challis Gore, APSA, Orinda, Calif.; Miss Alicia H. Parry, Syracuse, N.Y.; John H. Rauch, Orlando, Fla.; John T. Caldwell, Jr., Jackson, Miss.; W. C. Tayloe, N. Hollywood, Calif.; W. H. Shorey, Davenport, Iowa; Wm. A. Bacon, Jackson, Miss.; and R. B. (Dick) Heim, Orlando, Fla.

To those who are not familiar with the operation of the Salon Workshop, I would like to outline it briefly.

- 1.—To join you must belong to PSA and the Pictorial Division. The service charge is one dollar a year.

- 2.—Groups are formed of fifteen members each, from all over the country, Canada, Hawaii, and the Canal Zone.

- 3.—A negative of salon quality is sent to each member in turn. The negatives cover a variety of subject matter.

- 4.—Each member is required to make an 11 x 14 (or smaller) print and send it to his group secretary.

- 5.—At the end of the circuit, the prints are sent to the Master (maker of the negative) who comments on each and selects a first, second, and third and two honorable mention prints.

- 6.—To the winners we award very attractive Certificates of Merit.

- 7.—The circuit is then restarted with a new negative from a different Master. At this time all the prints of the previous round will come, together with the Master's comments on each and an 11 x 14 print by the Master himself, to show how he would have made it.

- 8.—On the third circuit, a removal section is added and each person may then take out his print and comment sheet.

Each group receives about two circuits a year, and you may join as many groups as you like.

After the members have seen the winning prints and all others, plus the Master's print, the Number One print and the Master's print are retained by the Director and when a sufficient number of these are collected they are put into a special portfolio known as "The Tops Portfolio of Prints" which then makes a round of all winners and Masters who care to see them. This is an extra bonus and costs nothing but the postage in mailing the case to the next member on the list.

Anyone interested in joining this activity should write C. Jerry Derbes, APSA, Director, 128 W. Northside Drive, Jackson, Miss., for an Application Blank.

Every Member Get A Member But Get The Right Member

Look over this list of new members and new clubs . . . any friends getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAer. You might also take a look around and see a friend you could sponsor. Sponsors names are in black type.

NEW MEMBERS

SAKER, Charles C., 219 W. 52nd St., Indianapolis, Ind. 8'56 C
Patrick J. Smith
BARNETT, Gifford T., 28 Alden Ave., Albany, N. Y. 8'56 P
George W. Parker
BARNEY, Dick., 721 Main St., Oregon City, Oregon 8'56 CMNS
C. W. Getzendorfer
BELLOPEDE, Joseph, 2644 S. Bowser, Phila., 45, Pa. 8'56 P
M. C.
BEVERLEY, Alan, 52 Otterington Ct., F. Ivanhoe, Melbourne, Victoria, Australia 8'56 CP
Edward R. Rotherham
BINGHAM, Mrs. Joseph, 18 N. Main St., Pleasantville, N. J. 8'56 CN
Walter R. Thomas, Jr.
MOOD, Charles R., 647 Ocean View Blvd., Pacific Grove, Calif. 8'56 C
Joseph M. Steele
BOKARDUS, Mrs. Florence E., P.O. Box 5389, Jacksonville, Fla. 8'56 P
Earl W. Tancie
BUER, S. H., 5123 Garden Ave., Mercksville, N. Y. 8'56 P
Burtone Oliver
CALDWELL, Miss Elizabeth, 1785 Bright Ave., Rocky River 16, Ohio 8'56 C
Clair M. Fuller
CMNS, Kuang-Yu, P. O. Box 2001, Taipei, Taiwan, Formosa 8'56 CMPT
George F. Johnson
CINQUE, F. V., 17100 Miles Ave., Cleveland 28, Ohio 8'56 CT
John J. Beiter
CLEARY, James C., Jr., 172 Marine Ave., White Plains, N. Y. 8'56 C
Paul J. Wolf
COE, Dr. Kenneth E., 4615 Wyandotte, Kansas City 12, Mo. 8'56 C
Dr. Paul Hines
DALEHITE, W. M., 755 Avenida De Jackson & Miss. 8'56 CP
William A. Bacon
DAVIS, Clarence H., Rt. 2, Box 208, Vacaville, Calif. 8'56 C
Dr. Lawrence D. Townsend
DAY, AL, WRUB-TV, P. O. Box F., Augusta, Ga. 8'56 CMPT
Gascara Camera Club
DICKENS, E. E., 1275 Ashland Ln., Beaumont, Tex. 8'56 CP
Dr. Richard L. Shorkey
DOBBS, Ben, 3088 Grand Ave., Oakland, Calif. 8'56 T
Dr. Guilford H. Soules
DONATI, Mrs. Lucretia, 2420 Argway Way, Hollywood 28, Calif. 8'56 CMNP
M. C.
DORN, Harry W., Jr., 3714 Resmore Rd., Baltimore 18, Md. 8'56 P
William A. Moore

DRESSER, RALPH W., 118 Conroy Dr., San Antonio 9, Tex. 8'56 P
Miss Doris Martha Weber
DUDICK, Donald A., 5 Bradford Supply Co., 150 Main St., Bradford, Pa. 8'56 CMNP
M. C.
EDDY, Col. Richard T., P. O. Box 638, Encinitas, Calif. 8'56 CMN
Evan R. Nash
EVANS, Michael Joseph, 7956 Stewart & Gray Rd., Downey, Calif. 8'56 CB
George F. Brouer
FERNANDEZ T., Carlos, Potosi 81, Mexico 12, D. F., Mexico 8'56 P
Arturo Vives
FERNANDEZ, Leandro Trillas, Coroma 175, I. A. I., Barcelona, Spain 8'56 CMNP
M. C.
FINE, Edwin E., 79 Coventry Gardens, Lymbrook, N. Y. 7'56 P
Mrs. Barbara Morrison Siegar
FITZ, Dr. G. H., The Seary Bldg., Pontiac, Ill. 8'56 CP
Philip M. Bradley
FULTYN, Miss Victoria, 4400 S. Tony Ave., Chicago 32, Ill. 8'56 C
Mrs. Elsie H. Royfield
GARDNER, Dr. A. V., 4418 Levelside Ave., Lakewood 11, Calif. 8'56 M
John J. Lloyd
GARDNER, Richard, 2332 N. 29th Pl., Phoenix, Ariz. 8'56 CP
M. C.
GAYNOR, Frank, 46 N. Jefferson St., Orange, N. J. 8'56 CJP
M. C.
GIAN, Sunny, 190 Queen St., Singapore 7 8'56 J
Lake Wan Tin
GILLETTE, J. Stephen, 1208 Norfolk Ave., Norfolk, Nebr. 8'56 P
Mrs. Barbara Morrison Siegar
GLICKMAN, Morris, 1242 Cedar St., University City 14, Mo. 8'56 P
Edwin B. Whitcomb
GOBER, William, 1504 McDuff Ave., Jacksonville, Fla. 8'56 J
Lory Anderson
GONDIM, V. L., Caixa Postal 417, Fortaleza, Ceara, Brazil 8'56 M
M. C.
GOZA, Leon Palmer, 1704 Brisbane St., Silver Spring, Md. 8'56 CMPT
Theodore W. Jones
GRIFFITH, Pte. Guy B., BA287739-12, Co. F, 34th Sig. Bn., APO 107, New York, N. Y. 8'56 CMNP
M. C.
GRUNZINGER, O. A., 2912 Arden Rd., Louisville, Ky. 8'56 T
John J. Beiter
HARRIS, Henry H., 1169 Anasli Dr., Pacific Palisades, Calif. 8'56 CN
P
Miss Betty Moore
HARKINS, Miss Virginia C., 49 Birchwood Rd., Caldwell, N. J. 8'56 CP
David A. Murray
HAZLETON, Bev L., 6626 W. 88th St., Los Angeles 43, Calif. 8'56 C
Mrs. Alice L. Dordel
HEARD, L. T., Phoro Developments, 104 E. Michigan Ave., Jackson, Mich. 8'56 CJT
Paul Arnold
HEITMAN, Albert E., Jr., 71 Shawnee Ct., Chillicothe, Ohio 8'56 C
Mrs. Doris M. Rice
HELLER, George D., 5511 - 94th St., Jackson Hts., 72, N. Y. 8'56 S
Col. Louis M. Fehman

HIGGINS, Mike, Rt. 1, Grapevine, Tex. 8'56 N
R. G. Stark
HO, Jack, 11 Main Rd., Foodburg, Johnsonburg, South Africa 8'56 P
Nor Cowan
HOGAN, P. E., The Shell Club, Palm Boken, Singapore 8'56 CP
Cho-Tung Wong
HORN, Dick, 1707 - 6th Ave., Los Angeles 19, Calif. 8'56 P
Elsie Law
HOWES, Charles E., 3417 Guilford Dr., Canton 9, Ohio 8'56 CN
Gordon Armstrong
HUAN, Sing Sung, P. O. Box 2056, Manila, Philippines Islands 8'56 M. C.
HUME, Robert B., 2117 Parramore, Abilene, Tex. 8'56 P
Lloyd Gregory
HUNTING, Miss Elva, 937 Nola View Rd., Cleveland Hts. 12, Ohio 8'56 C
Clair H. Fuller
JONES, Harold, R.D. 3, Crocker Hill Rd., Binghamton, N.Y. 8'56 T
Fritz Darach
KAHLE, Dr. John F., 7115 N. Beavert, Flagstaff, Ariz. 4'56 CNP
R. L. Logsdon, Jr.
KALIN, Sam, 700 Ocean Ave., Brooklyn, N. Y. 8'56 CT
Paul Arnold
KENTNER, Edward C., 4121 Campana Dr., Palo Alto, Calif. 7'56 M
Tollie Pailington
KOSINSKI, Jerry, Sycamore 4 H 36, Lode 7, Poland 8'56 P
Ralph L. Mahon
LARKIN, James S., Jr., 1140 N. Shadow View Terrace, Birmingham 9, Ala. 8'56 P
Ed Willis Bennett
LEE, Francis E. P., 704 - 17th Ave., Honolulu 16, Hawaii 8'56 CP
Walter L. Davis
LIM, Cho Koon, 540 Nueva St., Manila, Philippines 8'56 P
Laurencia Co
LYNCH, Michael R., 323 S. Barnard St., Sweet College, Pa. 8'56 C
M. C.
MARLING, Samuel E., 2780 Thompson Ave., Victoria, B. C., Canada 8'56 C
James A. McVie
WAYNES, Thomas H., 170 E. 77th St., New York 21, N. Y. 8'56 CP
M. C.
MAZOR, Robert J., 5 Standard Studios, 540 N. Michigan, Chicago 11, Ill. 1'56 CT
John J. Beiter
McGREGOR, Mrs. Pauline, S.P.C.L., Box 1270 Aden, Saudi Arabia 8'56 C
Mrs. Evelyn Churchwood
MILLER, Elmer F., 1674 Vexor St., Pomona, Calif. 8'56 CP
Mrs. Vallo L. Fima
MILLER, Mrs. Elmer F., 1674 Vexor St., Pomona, Calif. 8'56 CP
Mrs. Vallo L. Fima
MILLER, R. F., 701 E. 46th St., Long Beach 7, Calif. 8'56 M. R. Germann
MOLINE, Carl E., 721 Main St., Oregon City, Ore. 8'56 P
C. W. Getzendorfer
MORSE, Harry G., 525 Riverside Dr., Binghamton, N. Y. 7'56 MT
M. C.
MYSS, D. L., P.O. Box 64, Lombard, Calif. 8'56 M
Leo B. Morstad

NAKAMURA, Miss Ruby, 420 Fifth Ave., San Francisco 18, Calif. 8'56 CNP
Dr. Lawrence D. Townsend
NARAMORE, Floyd A., 605 Spradley St., Seattle 4, Wash. 8'56 C
Miss Eucenia Huston
NEUGEBAUER, Jerry, Sonoma 40, 4M 5A, Lode 7, Poland 8'56 J
Ralph L. Mahon
NECKLASSER, George E., Box 52, Rosebud, Alta., Canada 8'56 CMN
M. C.
NITZBERG, Jesse, 270 Cowen St., Brooklyn 23, N. Y. 8'56 CP
M. C.
NOYDA, Carlos, Jr., Beltran Esquina A Sea Isabel, Jaconoma, Havana, Cuba 8'56 CP
Emilio Contreras
OLAZABAL, Luis, Apartado 1349, Havana, Cuba 8'56 P
Frank J. Pamundia
PALM, George, Jr., 510 Volunteer Bldg., Chatterman, Tenn. 8'56 C
Fred V. Hines
PAULSON, Jewell O., 1707 S. 9th Ave., Sioux Falls, S. Dak. 8'56 P
E. Corrie Logg
PORTUGAL, Armando Salda, Marcel 128, Dep. A-B, Mexico 1, D.F., Mexico 8'56 CJP
Walter Lipkatz
REEVES, Cletus, El Paso Natural Gas Co., Box 1092, El Paso, Tex. 7'56 CJ
M. C.
RICHARD, Alvin, 10980, Kadara St., Pomona, Calif. 8'56 CNP
George Stringfellow
RICHARD, Mrs. Alvin, 10980 Kadara St., Pomona, Calif. 8'56 CNP
George Stringfellow
RUSSELL, James A., 1101 Beacon St., Brookline, Mass. 8'56 M
Richard W. St. Clair
SETHNA, N. H., 20-30 Newnott St., Thaker Dwar, Bombay 2, India 8'56 P
J. M. Unwille
SHREY, William, 3676 N. Corcoran Ave., Long Beach 8, Calif. 8'56 CPT
Julian Hiett
SMITH, B. E., 11 Fitzroy Terrace, Prospect, S. Australia 8'56 P
M. C.
SNYDER, Joseph H., Color Corp. of America, 270 Park Ave., New York, N. Y. 8'56 C
George O. Boer
SOULES, Miss Betty Jean, U.S.A. - E.U.R., Western Area Command, Bad Kruenach, APO 42, New York, N. Y. 7'56 C
Dr. Guilford H. Soules
STARICCO, John D., 545 Central Ave., Alameda, Calif. 8'56 CPT
E. Louis Mamm
STILLEY, M-Sgt. William C., 195 Hopkins Ave., Brooklyn 95, N.Y. 8'56 CMN
M. C.
STRATER, Harry A. Jr., 625 Upland Rd., Louisville 6, Ky. 8'56 C
Paul Fawcett
TAKAYOSHI, Henry S., 216 Spring St., Seattle 4, Wash. 7'56 P
Clarence T. Arai
TAYLOR, Edward S., 3036 E. Norbanks Ave., South Gate, Calif. 8'56 CNT
George P. Brower
UNMACK, Eric, 655 Victoria St., San Francisco, Calif. 7'56 W
M. H. Phoebe

VON GAL, Mrs. Marjorie Vroeland, Tuck Hill, Brewster, N. Y. 8'56 C P
Willard H. Carr
WACKER, Miss Ruby, 729 Magnolia, Los Angeles 3, Calif. 8'56 C
Arthur E. Paulson
WEBER, Miss Gladys E., Box 137, Church St. Station, New York 8, N. Y. 8'56 CNP
Miss Helen C. Monzer
WHIGAM, Elgin B., 35 Crestlake Dr., San Francisco 27, Calif. 8'56 C
Joseph L. Lawrence
WICKHAM, John D., 82 Radia Rd. 6, Melbourne, Vict., Australia 8'56 E
Edward R. Rotherham
WILLS, Norman H., 1571 Ferndale, Detroit 9, Mich. 8'56 N
Harry A. Enos
WININGER, Del., 9006 Bruce Dr., Oakland 11, Calif. 8'56 P
M. C.
ZIEGLER, Louis B., P. O. Box 893, San Jacinto, Calif. 8'56 N
Burdette E. White

NEW CAMERA CLUBS

ADELAIDE CAMERA CLUB, Box 602 E., G.P.O., Adelaide, S. Australia 8'56 CP
M. C.
ATLAS CAMERA CLUB, 5 Frank Bennett, Atlas Powder Co., Cambridge, N. H. 8'56 CP
Harry S. Pollak
BETHANY CAMERA CLUB, 5 William Holmes, Pres., 21 N. Olive, Alhambra, Calif. 8'56 CMPT
George P. Brower
BETHLEHEM CAMERA CLUB, 5 Pomeroy, 521 W. Ramseyer St., Bethlehem, Pa. 8'56 CMPT
PST
BOONE Y CAMERA CLUB, 5 Mrs. E. L. Seiber, P. O. Box 94, Boone, Iowa 8'56 CP
W. H. Shovey
CLARE COUNTY CAMERA CLUB, 5 Richard E. Moyer, 522 Greenview Ct., Jeffersonville, Ind. 8'56 CNP
T
M. C.
IDARO PICTORIAL SOCIETY, 5 Miss Darlene Gatto, Seely, 803 Bozeman, Nampa, Idaho 8'56 NP
P
Dan Heibel
NEW-DELAWARE CAMERA CLUB, P.O. Box 356, Newark, Del. 8'56 CMPT
Samuel Giverson
SHILBY CAMERA CLUB, 5 Basil L. Sullivan, 214 S. Harrison, Shelbyville, Ind. 8'56 CMNP
M. C.
RICHTA-CESINA CAMERA CLUB, 5 John C. Hand, 705 Parlo Ave., Victoria 9, B.C. 8'56 CMNP
Harry F. Schott
Y.M.C.A. CAMERA CLUB, 5 C. L. Hamilton, Central Y.M.C.A., 995 Burrard St., Vancouver 1, B. C., Canada 8'56 P
Alcator G. Spence

NEW PRODUCTS

First item comes under the heading of trade news. Graflex, Inc. is now operating as an affiliate of General Precision Equipment Corp. and as such will be the distributing agency for Ampro products. Graflex is building a new \$3 million plant in Rochester.

Movies

Several items from Eastman Kodak Co. A new Brownie Movie Titler which will sell for \$14.95, has provision for 2x3 and 4x5 title cards, close-up lens, lamp bracket and a full supply of cards, screens, masks and mounting tape. The screen provides for rear projection of 35mm slides. The titler can also be used as a field frame in making close-ups of small objects such as flowers, etc.

Also from Kodak are two new light bars, a Brownie two-light and a Cine-Kodak four-lamp folding bar. Switches permit choice of two or four lamps on the C-K model. The two-lamp bar is part of the new Brownie Movie Kit but sells separately at \$4.95. The four-lamp is included in two kits but may be purchased alone for \$9.95.

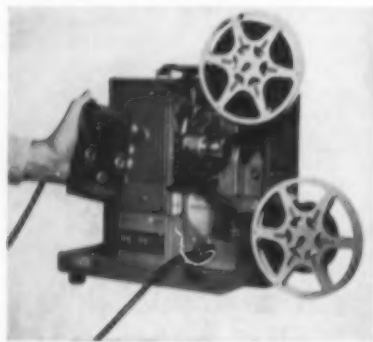
A modification of the Kodak Analyst projector is being made by the L-W Photo Products Co., of Los Angeles. Remote con-



Here are two views of the new GE Guardian meter which we meant to run last month but space got away from us. The picture on the left shows the meter with the booster cell in place, increasing the meter's sensitivity 64 times, the maker says. One nice thing about it, it plugs in, making all necessary circuit corrections internally and automatically. The other view shows the meter face and all the settings. Note that



by pre-setting film exposure index and shutter speed the needle points to the diaphragm setting. If dial is rotated 180° it will read direct in exposure values (called LVS in Germany) and it may also be set to read Polaroid camera settings. Dial can also be pre-set for movie shutter times and read direct. Film exposure index can be set for films as fast as ASA 12,000!



trol of prolonged single-frame projection for time study and other analytical work, forward and reverse, variable speed, and wide aperture for data identification are

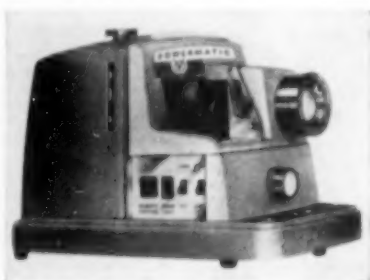
features of the modified model.

Projection Optics of Rochester is offering a new Kinoscope anamorphic lens for 8 and 16mm wide-screen photography and projection. Carrying a lifetime guarantee, the 8mm model is priced at \$27.95, the 16mm at \$34.95.

Accessories

A new 500mm, f:5.6 tele lens for 35mm and 2 1/4x2 1/4 cameras with interchangeable lenses has been announced by Century Photo Equipment Co., 10659 Burbank Blvd., N. Hollywood, Calif. It is light in weight, comes in focusing mount and is priced at \$249.50.

To overcome the bluish cast of the plastic Vistadome cars of western railroads, Tiffen is offering a Photar Vista Filter, #CC30R which is said to result in normal color balance. It is available in the usual range of sizes at regular Photar filter prices.



The Viewlex Powermatic slide projector is the latest in a series of similar machines. It seems to have many features for convenient projection. Lamp is 500 watts, slides are filed and used in trays. Automatic timer can be set for any interval up to 60 seconds, yet the remote control can override it to

MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below:

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My choice of one free divisional affiliation is: (please print)

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Any dues remitted herewith are to be returned if my membership is not granted.

Signature ^{Mr.} _{Mrs.}

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SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

reject a slide or hold it longer. It is priced at \$119.50 with case and six slide trays, f:3.5 lens. Remote control cord is \$4.95, f:2.8 lens is \$9.00 extra, automatic timer is \$24.50.

A new rear-projection screen, the Stewart Luxchrome, is being offered by Stewart-Trans-Lux Corp., 1111 W. Sepulveda Blvd., Torrance, Calif. Six sizes are available with prices ranging from \$15.50 up.

Literature

A free pamphlet with five illustrated case histories of the use of high speed movies to solve engineering problems, with data on lighting, lenses and film speeds is available from the Professional Goods Div., Eastman Kodak Co.

Kodak Chemical Preparation, available free from dealers, describes the chemicals used for b&w processing.

A new Kodaguide "Movie Dial" shows exposures for use with Kodachrome, Plus-X and Tri-X movie films. One dial calculator serves for outdoor scenes, a second shows the exposure and lighting arrangements for indoor scenes. Price is 25¢ at dealers.

An important new Dataguide for those making prints with either Type C or R print materials or Ektacolor Print Film is the "Kodak CC Filter Dataguide". It is used to determine the combination of CC filters for printing, eliminating neutral density situations which would only prolong exposure without adding to the filtration. A 12-page instruction pamphlet is supplied with the Dataguide, both of which are punched for insertion in the Kodak Handbook. The price is \$2.00 at Kodak dealers.

Similar to the Time-Gamma-Development charts used in the Photo-Lab Index but larger in size and without any curves inscribed, blank forms are being offered in packs of 25 at \$1.00 by Morgan and Morgan, the publishers, 101 Park Ave., New York 17. They can be used for copying PLI charts to facilitate darkroom use, for preparing new charts for different combinations of film and developer, and for similar purposes. Instructions for use are printed on the back of each chart.

A free filter data folder covering both color and b&w is offered by Enteco, 610 Kosciusko St., Brooklyn 21.

Three new booklets dealing with the Canon V camera, Canon lenses and accessories are being offered by Canon Camera Co., Inc., 550 Fifth Ave., New York 36, N. Y.



National Lecture Program

Due to the fact that numerous camera clubs are inactive during the summer months, schedules of three National Lecture Program tours, which will begin in October, have not been completed as of Aug. 13. The following is a summary to that date.

GLENN E. BROOKINS

Opening his tour at the Helium City C.C., Amarillo, Texas on Oct. 9, Mr. Brookins will then speak at the Wichita Falls C.C., Conair (Fort Worth) C.C., Houston C.C., Baytown C.C., Port Arthur C.C. and will offer a program at the annual Gulf States Council of Camera Clubs council at Lake Charles, La., Oct. 28-29.

Mr. Brookins will then travel northeast where he will appear before the Photographic Society of Chattanooga and the Nashville Photo. Society. Other lectures will be given at the Tulsa C.C., the Colorado Council of Camera Clubs and the Saguaro C.C. of Phoenix, Ariz. Recently added are Macon (Ga.) C.C., Charlotte, (N.C.) C.C., Tenn-Eastman C.C., (Tenn.) and Albuquerque, (N.M.) C.C.

BARBARA GREEN

Mrs. Green will give a pre-tour lecture at the Sioux City C.C. on Sept. 19 and will officially open her trip when she appears at the Lincoln (Nebr.) C.C. on Oct. 2. Other bookings include Midland (Mich.) C.C. and the Greater Detroit Camera Clubs Council.

FRED J. RUCH

Dr. Ruch will speak to the Middletown (N.Y.) Color Slide Club on Sept. 27 and will officially begin his tour on Oct. 8 when he appears at the Berks C.C., Reading, Pa. Oct. 9 will find the speaker in Lancaster, Pa., where he will be jointly sponsored by the RCA Club, the Armstrong Cork Co. Club and the Lancaster C.C.

Other bookings include the Marietta (Ohio) P.S., Champion Shutterbug Club (Hamilton, Ohio), Uhrichsville (Ohio) Shutter Bug Club, and Palmerton (Pa.) C.C.

Evening Courses

Prof. Lloyd Varden, FPSA, will offer three evening courses in Photographic Technology at Columbia University starting in October. The courses are on Photographic Technology, Photographic Engineering and Color Processes.

Fall foliage

John Doscher's Country School of Photography will feature two short courses during the fall foliage season in Vermont. The first will start Oct. 1 and the second, Oct. 8. An added feature will be overnight processing of student's color film by school personnel. Write John at South Woodstock, Vt., for full information.

Slides for Vets

The advent of the new Anscochrome color film having made obsolete the older slide sets used by A. C. Shelton, APSA, in his talks to camera clubs, Ansco has donated the older sets to the C. D. Hospital Project.

Arrangements are being made whereby these sets will be circulated among a great



Torrey Jackson, featured speaker at the 1955 Convention is winner of the Grafton Fellowship for 1956, spent week of Sept. 10 in New York as staffer for New York Daily News, learning the ropes.

many military and veteran's hospitals. We can assure Ansco and our good friend Al Shelton that their kindness will be greatly appreciated.—Karl A. Baumgaertel, APSA.

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Cinema Clinic

Conducted by George W. Cushman

Say Something!

There are all kinds of pictures—both movies and stills. Must a picture say something? Is it better that it carry a message? Should a picture tell a story?

In this particular sense we are not talking about an entire movie unraveling a plot, but rather a single scene or "still" saying something to those who see it.

Pictures first were records—shots of buildings, landscapes, an animal, a place, a person.

In time such scenes became commonplace. Something new was desirable.

Then we posed our subjects so that they were "doing something". Candid photos of people seemed to have more interest. A small boy threading a worm on a fishhook carried more interest than a straight-on shot of the boy posing beside his fishpole looking into the lens with a forced smile.

The new owner of a movie camera tells his subjects to look at the camera and smile. Nine times out of ten they will wave a hand or an arm. The beginner thinks it is tremendous.

But after a dozen shots of this "mugging" technique he begins to get bored by his own efforts and can't figure out why. There is a sameness to every scene. Though the subject may rotate from grandpa and grandma to brother and sister, then to the neighbor next door, finally the friends in the next town who came to call, the sameness still persists. These record shots don't say anything. They end up pointless.

Perhaps Uncle Ben has a dog, or the lady in the upstairs apartment has a cat—new targets for the beginner's movie camera. So the camera owner tries to get the dog to pose, but it won't. "O.K., then, let Fido do whatever he wants to do."

On the screen Fido's antics are interesting to watch. Why? In the first place Fido isn't posing. He is doing something all the time and we have no idea what he will do next, so we watch to see what is going to happen.

From a strict pose of a person we have nothing to look forward to, for in posing there is no action. Chances are nothing is going to happen.

But with the dog there was continual action—action that was ever changing to something else. We can actually go so far as to say the antics of the dog provided a slim thread of continuity.

Now, if the dog, in his candid maneuverings, creates interest on the screen, would people? Following the clue from the lively dog, the amateur photographer may well surmise that if people were let to do something—just anything—naturally, the same interest might be created.

That theory is correct. People doing something are vastly more interesting than people doing nothing, be it movie or still.

As an example, suppose you were outside a cathedral, church, or mission, and wanted to photograph it. It is a simple trick to click the shutter and preserve an architectural record of the building with its stone and mortar construction.

At that moment an elderly woman approaches, her head covered by a large shawl. She kneels briefly before the open doorway, then strolls inside. You wait until she is out of your way before you take the picture.

If so, you have missed a good shot. With a movie camera you might get her entire bit of action, including the kneeling and the subsequent entrance into the church. A still photo of her in kneeling position would be as much.

Now, what has happened by including the woman in the picture? First of all, a certain amount of warmth and feeling has been injected. You have told your audience that the building is not a has-been, but that it is still in use today, serving God by the people who desire to worship there.

You have turned a cold, hard edifice of stone into something warm and personal, possessed of feeling and reverence, merely by the insertion of a person doing something—and doing something which is completely natural to the scene.

You have your record shot as well, for the audience sees everything you intended them to see without the person.

Now, with the person added you have heightened interest, told a story, and given the shot a certain mood which it would certainly not otherwise have had.

I'll leave it up to you if the shot has been improved by adding the bit of action which tells a story!

Can we carry this feature of picture making into other kinds and types of scenes? Certainly. Let's go back to those scenes where dad poses in front of the house. What was he doing when you called him out there to pose? Was he working on the car, mowing the lawn, painting the barn? Whatever he was doing would make a much better shot than merely posing for you while you pressed the button.

Let's say he was working on the car. This

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could be a whole sequence in itself, still or movie. A series of shots could show his tinkering with the car, including a close-up of his hands bearing down on a wrench, then a close-up of his face with its drops of sweat, his tightening jaw as he applies pressure to the wrench, and perhaps his little smile as the wrench completes its job.

Have we told a story? Indeed we have. Not only do we have a picture of dad, but we have told the audience that dad is a mechanic in his own right, that he keeps up his own car, and that he is capable of doing more than smile and wave at the camera!

So, must a picture tell a story? Must it same something? No, it doesn't have to tell a story, but the interest of your audience is greatly heightened if you can tell them something through the more effective use of your camera. By the medium of lens and film we can say so much, and as we advance in the art of picture making we all find, sooner or later, that a picture that says something is vastly more interesting than one which merely records, in cold dimensions, the static subject placed before it.

So, in your filming activities, remember to let the subject matter tell its own story, and in so doing you will find your pictures will have a greater appeal to all who view them.

Diffuser

from p. 3

to simply add this additional service to an existing system.

There are other aspects of this situation. We don't have our copy of the consent decree at hand so must generalize from a feeble memory. Under the licensing agreement, Kodak must continue to make Kodachrome for another ten years, and after a certain date, presumably picked to allow licensees to build machinery and get started, must then cut back the amount of processing it does to allow the competition to get business. It seems possible that at some date during the year the Kodak lines must shut down so the competition gets the rest of the business that year. Fantastic, isn't it?

Now, strictly on the basis of guessing, without a confirmation or even a crystal ball, I'd place a small bet that along about 1960 there wouldn't have been any more Kodachrome film for stills. I base this on history. Kodak has removed itself from direct contact with the consumer at every opportunity. Sheet Kodachrome was withdrawn after Ektachrome was introduced and established. Next came rollfilm Ektachrome for home processing. Then 35mm E-2. Next would have been home or finisher Kodacolor and Ektacolor with printing paper and print film (latter available for past five years). With a push behind Ektachrome which can be processed locally without special and expensive equipment, the demand for Kodachrome would have dropped off and it would have been quietly withdrawn from the market. The action of the Justice Department insures it staying with us five years longer than Kodak might have planned it. The inept processing which has already been experienced from some licensees may do it anyway!

Several clubs, among them the Kay CC of Ponca City, Okla., the Dallas and Saguaro clubs, have been circulating petitions to congressmen, the Attorney General, et al.

Dallas makes a good suggestion; that the consent decree be amended to permit Kodak to sell film two ways, with and without processing included in the price.

A member in Los Angeles reminds us that Technicolor sells mailing bags through dealers at the usual prices. You pay for processing by buying the bag and mail it direct to Technicolor and they return it direct. This is a forward and sensible step. Technicolor has also purchased the plant of Pavelle Color, Inc., to provide fast East Coast service. Pavelle is the oldest color finisher.

Taped Portfolios

The Pictorial Division has worked out procedures of operation for a new portfolio utilizing tapes as notebook. The first circle will be on the road when this appears. There will be ten members in each circle and each will furnish a print and tape at the start. One three-inch reel of long play tape will be marked with cues for each member of the circle. Print size will be limited to 8x10.

Applications may be obtained from Nelson Murphy, 445 Allison Ave., Washington, Penna.

Watch for changes

With the installation of new Division Chairmen at the Denver Convention there will be changes in the operating committees of the Divisions. This will become most apparent in the Services Page of the Journal as many who have toiled long and hard will be permitted to go back to picture taking and new personnel take on their share of the work.

The addresses of the new Chairmen are to be found in the listing of the Board of Directors on page 4 of this issue, and there have been a few changes made already on page 48, the Services Page.

Be sure, before writing any activity leader at Division level, that you have his or her name and address right, don't rely on last month's Journal, always consult the latest issue.

Photography Workshop

Ed Wilson, APSA, has started a series of photographic workshops on black-and-white and color photography. Basic and Advanced courses are planned in each. Classes will be held at 214 Underhill Ave., Brooklyn 38.

Cuban vacation is prize

A two-week, expense paid vacation at a new resort hotel in Cuba, for two, is to be grand prize in the 10th Annual Graflex Contest.



or shutter speeds and many other advantages. Prices for all camera models H-8 or H-16 within U.S. \$99.50. Tax extra. One year guarantee and camera transportation back included. Send for free informative booklet.

Prices subject to change without notice.
TULLIO PELLEGRINI
1545 Lombard St.
San Francisco 13, California

PELLEGRINI VARIABLE SHUTTER UNITS FOR BOLEX H-16 AND H-8



PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 25th of the month and will normally appear in the next following issue. (Oct. 25th will appear in December.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED PSAs who would like some interesting jobs in PSA activities. Many types of work available, no pay but loads of fun. Apply to Robert L. McFerran, FPSA, P.O. Box 8517, Lake St. Sta., Minneapolis 8, Minn.

SALE—GE Color Temp. meter with case, \$25; 90mm f4.8 w.s. Angulon MX Compur, \$40; new f4.5 Graphite View II, Graflex back and case, \$125. George Jenkins, 1109 Park St., Van Wert, O. 219

SALE OR TRADE—5x7 Stereo Graflex with original Dagor lenses. Complete, in mint condition with leather case and film holders. Best offer accepted or will trade for late model Roliflex or Hasselblad. R. G. Wilson, 823 N. Bragg Ave., Lookout Mountain, Tenn. 219

SALE—Kodak Medalist II, accessory back, 6 film holders, FFA, flashgun and carrying bag, \$120. Camera and accessories car, road, flashgun and bag good. N. W. Goodwin, R. D. 2, New Hope, Pa. 219

SALE—16mm motion picture film; 2000 ft. DuPont 825A fine grain release positive, 2000 ft. DuPont 901A Superior 2, single perl. in 1000 ft. rolls. Exp. date 7/57. \$25 takes the 4000 feet. Paul J. Wolfe, Box 332, Butler, Pa. 219

SELL OR TRADE—For good photo equipment: PSA Journals since 1949; Photographic Magazine, 47 issues '57 to '66, all since '66; 12 issues, first two volumes of "Complete Photographer"; 40 issues of "The Camera" and Camerette; Life Magazine, complete since its beginning with last issue of old life. Make an offer. Ralph H. Mann, 308 W. Nash St., Wilson, N.C. 219

WANTED—6", f5.5 THC in focusing C mount. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 219

SALE—Lens for Leica. Extremely sharp. Nikkor f1.4 50mm, in feet. Purchased here, sell for less than half—\$85.00. M. Friedman, 303 Hamilton St., N.W. Washington 11, D.C.

WANTED—How-to-do-it articles for the Journal. Ed.

SALE—Retina IIIc, wide angle, telephoto lenses, accessory view finder, case. Perfect condition, inspection privilege, \$200. Dr. A. W. Riber, 232 E. Main St., Spartanburg, S. C. 210

SALE—German-made Faximat 2x2 slide projector, magazine changer, for mounted slides only. Has w.s. f2.8, 85mm coated lens, fills 40" screen at 10'. Standard 15-watt lamp gives illumination equal to 300-watt projector due to lens speed and short throw. New condition. Complete with carrying case and magazine for 612 slides, \$30 ppd. Ray M. Thompson, 3011 20th St., Lubbock, Texas. 210

TRAVEL FILM—Over 2,000 feet New England film taken by Lecturer Jesse H. Buffum, FPSA. Preliminary editing completed prior to his death in Feb., 1956. 16mm Kodachrome, described by one official as "beautiful, highly suitable for lecturers". Silent, in cans. Would welcome partial payment in form of 16mm splicer-editor, folding light box with case, 2 reflector floods on stands. J. Howard Buffum, 73 Bradley St., North Adams, Mass. 210

URGENT—Will buy immediately good stereo slides of Japan, Korea and all other Oriental countries to round out stereo programs to be given free to thousands of soldiers in mid-Pacific area. An Army civilian, am making trip under Army orders solely to give these programs but I pay all program costs. Leave U.S.A. Nov. 20. Ross Burley, PSA, 132 Cairo Hotel, 1615 Q St., N.W., Washington 9, D. C. 210

WANTED—Leica lenses and accessories. Have several good rollfilm cameras and other photo equipment to offer in trade. Write for list. R. M. Hayes, P.O. Box 741, Tyler, Texas. 210

TRAVEL—Photographic Field Trips of Great Smoky National Park conducted by a PSA. For reservations write or wire Dorothy I. McLean, Gatlinburg, Tenn. 110

EXHIBITIONS and COMPETITIONS

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereos, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Ralph I. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

ARIZONA (M,T) Closes Oct. 10. Entry fee \$1.50. Exhibited Nov. 3-13 at Fair. Data: Arizona State Fair, Phoenix, Arizona.

LUCKNOW (M,C,T) Closes Oct. 10. Exhibited during Nov. and Dec. Data: S. H. B. Bazar, 65 Yahiapur, Allahabad 2, India.

BORDEAUX (M,C,T) Closes Oct. 10. Exhibited during Nov. and Dec. in Galerie des Beaux-Arts. Data: M. Andre Lennard, 17 Rue de la Ville-de-Mirmand, Bordeaux, France.

CHICAGO (M) Closes Oct. 13. Fee \$2.00. Exhibited Nov. 3 to Dec. 3 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

VICTORIA (M,C,T) Closes Oct. 13. M fee \$1.50. Exhibited at Art Gallery. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

HONG KONG (M,C) Closes Oct. 15. Exhibited Dec. 3-8 at St. John's Cathedral Hall. Data: F. Fook Hing, Room 510 Bank of East Asia Bldg., Des Voeux Road C, Hong Kong, China.

TURIN (M) Closes Oct. 15. Exhibited during Nov. Data: Societa Fotografica Subalpina, Via Bugino 25, Torino, Italy.

URUGUAY (M) Closes Oct. 15. Exhibited Nov. 16-25. Data: Foto Club Uruguayo, Arda 18 de Julio 900, Montevideo, Uruguay.

SÃO CARLOS (M) Closes Oct. 31. Exhibited Dec. 10 to Jan. 6. Data: Foto-club Club, Sao Carlos, P. O. Box 309, Sao Carlos, S.P., Brazil.

BIELLA (M,T) Closes Nov. 15. Exhibited Dec. 3-16 in Galleria d'Arte. Data: Cineclub Biella, Via Vesuvio 3, Italy.

DES MOINES (M) Closes Nov. 30. Exhibited Dec. 16 to Jan. 6 at Art Center. Data: E. G. Flatley, Y.M.C.A., Des Moines, Iowa.

COIMBRA (M) Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borges 117, 3rd Floor, Coimbra, Portugal.

CUBA (M,T) Closes Dec. 1. M fee \$2.00. Exhibited Dec. 15-Jan. 15. Data: Club Fotografico de Cuba, O'Reilly 366, alto, por Computola, Havana, Cuba.

OSHKOSH (M,T) M closes Dec. 5; T Dec. 12. M fee \$1.50. Exhibited Jan. 1-30 at Paine Art Center and Arboretum. Data: Paine Art Center, P.O. Box 360, Oshkosh, Wis.

SPRINGFIELD (M,T) M closes Dec. 5; T Dec. 12. M fee \$2.00. Exhibited Jan. 2-30 at Museum. Data: Mrs. Marion D. McCarthy, Smith Art Museum, Springfield 5, Mass.

MUNCHEN (M) Closes Dec. 31. Exhibited Feb.-Mar. 1967. Data: Arbeitskreis Munchener Foto-Amateure, Steinstrasse 17, Munchen 17, Germany.

UTTENHAGE (M,C) Closes Dec. 31. Exhibited Feb. 11 to Mar. 2 at Uttenhage, Fort Elizabeth, and Grahamstown. Data: Uttenhage Camera Club, P.O. Box 12, Uttenhage C.P., South Africa.

SINGAPORE (M,S) Closes Jan. 4. Exhibited Feb. 8-17. Data: Photographic Society of Singapore, Raffles Museum, Stamford Road, Singapore 6, Malaya.

BIRMINGHAM (M,L,T) Closes Jan. 21. Exhibited Feb. 21 to 25. Data: D. McM. Henderson, 204 Achmon Road, Shirley, Birmingham, England.

WHITTIER (M,T) Closes Jan. 21. M fee \$1.00 and return postage. Data: Don M. Barron, 14611 S. Painter, Norwalk, Calif.

NEWARK (M,T) Closes Jan. 23. Exhibited Feb. 14 to Mar. 9 at Public Library. Data: Miss Catherine Cozzano, 223 Prospect St., East Orange, N. J.

JACKSON (M) Closes Jan. 26. Exhibited Feb. 11-23 at Mississippi Power & Light Co. showrooms. Data: J. T. Caldwell, Jr., P.O. Box 4206, Fandren Station, Jackson 18, Miss.

ZAGREB (M,C,T) Closes Feb. 10. Exhibited Apr. 27 to May 27. Data: Fotoklub Zagreb, P.O. Box 257, Zagreb, Yugoslavia.

MELBOURNE (M,T) Closes Feb. 13. Exhibited Mar. 10 to 27. Data: Melbourne Camera Club, P.O. Box 906 G, Melbourne, Australia.

ADLAIDE (M,T) Closes Mar. 19. Exhibited Apr. 3 to May 4 at Centennial Hall. Data: Adelaide Int. Salon of Photography, % Adelaide Exhibition, 12 Pirie St., Adelaide, S.A. Australia.

Other Salons

SOUTHAMPTON (M,S,L,T) Closes Oct. 10. Exhibited Oct. 27 to Nov. 17 at Civic Center. Data: Exhibition Socy., Southampton Camera Club, 20 Carlton Crescent, Southampton, England.

CEYLON (M) Closes Nov. 12. No fee. Exhibited beginning Dec. 8. Data: Photographic Society of Ceylon, 113 Stewart Place, Colombo, Ceylon.

JAPAN (M,T) Closes Nov. 15. Exhibited in Tokyo in Feb.; 5 other cities later. Data: Secretary, Photographic Salon of Japan, Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

BARREIRO (M,C,T) Closes Nov. 15. Exhibited during Dec. Data: Grupo Desportivo da Cal, c/o Eng. Victor M. Chagas dos Santos, Barreiro, Portugal.

NEOCHEA (M) Closes Dec. 31. Exhibited during Feb. Data: Foto Club Neococha, Balcarlos 2040, Neococha, Argentina.

Color

PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.) Entry fee \$1 unless otherwise specified.

VICTORIA, Nov. 11-23, deadline Oct. 13. Four slides \$1. Form: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B. C., Canada.

N. Y. PHOTOGRAPHIC SOCIETY, Nov. 12-16, deadline Nov. 5. Form: Ludolf Burkhardt, Box 221, Yonkers, New York.

MISSISSIPPI VALLEY, Nov. 12-21, deadline Oct. 30. Four slides \$1. Form: John J. Halton, 8990 Cosens Ave., St. Louis 23, Missouri.

BIELLA, Dec. 4-10, deadline Nov. 15. Four slides \$1. Form: Cineclub Biella, Via Vesuvio 3, Biella, Italy.

CUBA, Dec. 21-Jan. 5, deadline Dec. 1. Form: Club Fotografico de Cuba, O'Reilly 366, alto, por Computola, Havana, Cuba.

SPRINGFIELD, Jan. 2-12, deadline Dec. 12. Form: Marian D. McCarthy, Smith Art Museum, Springfield, Mass.

OSHKOSH, Jan. 1-30, deadline Dec. 12. Form: Paine Art Center, P. O. Box 360, Oshkosh, Wisconsin.

CIRCLE OF CONFUSION, Feb. 9-24, deadline Jan. 21. Form: Don Barron, 14611 South Painter, Norwalk, California.

NEWARK, Feb. 14-26, deadline Jan. 23. Form: Sam Budahazy, 286 Millburn Ave., Millburn, New Jersey.

VALPARAISO, Feb. 19-Mar. 9, deadline Jan. 26. Form: Club Fotografico de Valparaiso, Condell 1349, Casilla 1907, Valparaiso, Chile.

MELBOURNE, March 10-27, deadline Feb. 13. Form: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

NEW YORK, April 5-19, deadline March 8. Form: Fred B. Shaw, 2410 Treatman Ave., Bronx 61, New York.

Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

LIGHTHOUSE, Nov. 10 closing. 4 slides \$1. Form: Louis F. Miller, 8216 Morgan St., Chicago 20, Ill.

21st ROCHESTER, closes Feb. 10. 4 slides \$1. Form: Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 24, Ill.)

12TH MISSISSIPPI VALLEY (Nature Section), closes Oct. 30, 1966. 4 slides \$1.50. Data from Dorothy Prattie, 5741 Winona Ave., St. Louis 9, Mo.

16TH KENTUCKY, closes October 20, 1966. Four prints four slides or four sequences, \$1.50. Data: P. O. Box 81, University of Louisville, Louisville, Kentucky.

21st ROCHESTER (Nature Section), closes February 10, 1967, four slides (2x2 only) \$1.00, four prints \$2.00, on exhibit at Memorial Art Gallery, March 1-31, 1967. Data: Thomas F. Murray, 301 Ridgeway Ave., Rochester 13, N. Y.

19th BUFFALO NATURE, closes April 29, 1967, four prints and/or four slides, on exhibit May 14-26, 1967 at Buffalo Museum of Science. Data: Harold Menning, Girdle Road, East Aurora, N. Y.

12th CHICAGO NATURE, closes January 14, 1967, four prints \$1.00, four slides \$1.00, on exhibit at Chicago Natural History Museum, February 2-24, 1967. Data from Louis W. Brann, 146 W. Washington St., Chicago 2, Ill.

PSA Competitions

NATIONAL CLUB COLOR SLIDE COMPETITION—All clubs, four classes. Medals, ribbons, etc. Four CD clubs free, other PSA clubs \$4.00, non-PSA clubs, \$6.00. Data: Maurice Lank, 10829 Westminster Ave., Los Angeles, Calif.

NATURE PRINT COMPETITION FOR INDIVIDUALS—4 prints, 5x7 to 10x20, any nature subject except previous winners. Send prints to Howard Thornhill, 101 E. 24th St., Maricopa, Calif., by Nov. 1, 1966.

NATURE SLIDE COMPETITION FOR INDIVIDUALS—Closes Nov. 15. Slides to Dr. Donald T. Rios, 606 S. Main St., Normal, Ill. Rules from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N.J.

STEREO—for individuals, four slides in glass. Fee: \$1 for 3 competitions. Data: Ezra C. Poling, 46 Strong St., Rochester 21, N. Y.

COLOR PRINT COMPETITION FOR INDIVIDUALS—Four prints any process, including hand coloring. \$1 for series of three contests, 50¢ each, free to CD members. Medals and ribbons. Closes Nov. 20, Feb. 20, May 20. Data: Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 5, Okla.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Eastern Zone

from p. 6

Newark, N. J. November 11. The program features John and Amy Walker, APSAs, lectures by Eastman and Ansco representatives, exhibition of prints plus a good dinner.

MCCC Photo-Jamboree

Just one week before the N. J. event, on November 3rd and 4th, at the Hotel Martinique, Broadway at 32nd St., New York, we will have the Jamboree.

Space does not permit the full listing of the programs but an outstanding array of speakers are ready to make this the finest two-day event ever held.

Here is a list of some that will lend their talents—Fred Van Dyke, M. Photog., David Murray, APSA, Joseph Merlino, APSA, Dr. J. N. Levenson, Drake De Lanoy, Ludolph Burkhardt, Gottlieb Hampfner, FPSA, Alfred C. Schwartz, APSA, William Hunn, APSA, Edward C. Wilson, APSA, Min Sapor, Catherine Coursen, Robert Steingarten, Adolph Kohnert, Thomas Martin, Irene Martin, Dr. James Jay, plus many others, I am proud to say every one is a PSAer.

Saturday night will feature the awarding of the medals and honors plus the showing of the year's honor prints and slides.

Something new will be the cocktail hour before dinner Saturday night. Hope to see many of you there.

Central Zone

from p. 8

Fred Schmidt of San Antonio, Texas, is arranging a Traveling Salon "Pictorial San Antonio." Fred is accepting prints, 11 x 14 or larger on 16 x 20 mounts. S.D. says, "For a 'Little Bit of Texas' you may want to contact Fred for a showing of this Salon."

Grand Rapids

According to the "Palette," official news letter of the Camera Art Club of Grand Rapids, Michigan, the Fall Color Meet of the Southwestern Michigan Camera Club Council will be held on October 21 and the host camera club will be Twin Cities CC. This is a big club, composed of 100 active members. They take many of the SWCCC awards and it appears that they have a wonderful program in the offing.

North Central CCC

The North Central Camera Club Council will hold their first annual convention in Sioux City, Iowa, on October 27, and 28. Headquarters for the convention will be the Sheraton-Martin Hotel. Some of the important events will be a field trip on Saturday followed by a smorgasbord in the evening. There will be a program on Child Portraiture by Edith Royky, APSA, "A Few Thoughts on Nature Photography" by Dr. John L. Schott, and slide and print clinics are planned along with several other interesting programs.

Western Zone

from p. 10

people who were currently appearing at the Oasis posed for the photographers at the Studio of KULA Television Station dressed in the gay costumes of the Japanese. This,



Hawaii Chapter—Fred M. Itagaki, APSA, center, after presenting Service Medals to Urban M. Allen, left, and William M. Pitchford, right, is reading a letter of congratulations from Col. Charles J. Perry, Chairman of the Service Awards Committee.

of course, was a rare treat for the photographers.

In the evening the banquet was held at the exclusive Elka Club at Waikiki followed by a lecture on color photography by Dr. C. E. Kenneth Mees, Hon. FPSA, formerly of Eastman Kodak Co. of Rochester, retired, now of Honolulu.

Then came the highlight of the evening, the presentation of the Charter of the Hawaii Chapter, to Joe F. Konno, Chairman, presented by Fred M. Itagaki, PSA District Representative.

Fred also presented two PSA Service Medal Awards to William M. Pitchford and Urban M. Allen, two veteran Honolulu photographers. The awards were in recognition of many years service to PSA, to camera clubs and photography in general.

Another PSA Town Meeting

The San Joaquin Valley Camera Club Council, the Wind and Sun Council and the Southern California Camera Club Council, will again unite in bringing you another PSA Town Meeting. This year, it will be at Visalia, California on November 3 and 4. Scribner Kirk, the president of the SJVCCC, will be the Chairman of the two-day photo event.

The Town meeting, as you perhaps know, is for anyone interested in photography, and they need not belong to any club or PSA.

The Town Meeting will open Saturday morning with model shooting, and besides beautiful girls, there will be old miners and models in costume with many back-grounds and appropriate settings.

The programs, which will be announced soon, will contain over fourteen famous names in photography and will cover all seven divisions of PSA. There will be two how-to-do-it lectures and demonstrations each hour of the two busy days, for your pleasure. A competition in both color and black and white, with medals and honors for the top pictures; a special banquet Saturday evening, followed by an outstanding program by the PSA Motion Picture Division.

Too many girls

"Girls, girls, girls . . ." mused a newspaper columnist after attending a Redlands Camera Club fiesta. This summer at the

club's 8th annual Photo Fiesta, girl models again took over; some 65 of the loveliest who have yet appeared. Redlands club members are pondering the wisdom of putting so much emphasis on pulchritude in planning their big model shoot, 3,000 to 4,000 shutter bugs with everything from Hawk-eyes to Hasselblads, Brownies to Cine Specials, swarmed the sets so much as to cause some interference with serious picture taking. A growing sentiment among club members is that next year the fiesta should attempt to bring up the interest on other types of models and on salon exhibiting, stressing altogether a simpler program. The Redlands Club has been a leader in organizing and developing the model shoot to Photo Fiesta size, and in recent years other clubs have followed suit. A shift in future policy might be significant.

Camera Clubs

from p. 13

this Atomic Age of miracle drugs and magic science, a solution for all these problems has been developed. Many PSA member clubs have taken advantage of this solution.

Within the last year camera clubs from Amarillo, Fort Worth, Okmulgee, Tulsa, Ponchatoula, Shreveport, Meridian, Jackson, and other cities of the nation have used this solution in the selection of their Print-of-the-Year, and other special contests. At the same time these problems were being solved, these clubs saved valuable program time, got constructive print analysis, were relieved of the worry of a print judging method, and enjoyed an out of town program.

This is the Gold-Toned Answer to your print judging problems. It is no less and no more than your PSA Camera Club Judging Service. This service is under the direction of Don E. Haasch of 3005 Teton, Boise, Idaho. It is available to all PSA member clubs.

For the most efficient service, Don has appointed experienced judges and exhibitors for his selectors. These are well known people from both far and wide. In some cases, Don has organized judging panels to take care of the demand. The Camera Club Judging Service offers selections and comments, either typewritten or tape recorded.

Within the last year, The Texas Judging Panel has handled prints from clubs of five different states. Clubs called on the panel for help in selecting winners from special contests, Print-of-the-Year, and in some cases for regular monthly contests. Many of these clubs have expressed their appreciation for the selection of their winning prints, the taped comments of constructive print analysis and helpful suggestions, and an enjoyable program.

PSA's Camera Club Judging Service is offered through the Pictorial Division. It is always ready to lend your club a helping hand.—S. D. Chambers, APSA.

75 Years Young

On October 7 the Boston CC is holding a Jubilee Anniversary Banquet celebrating continuous activity since its founding in 1881. By 1895 the Club had 117 members, today over 500. Meetings are held five or six times a month and include activities covering the full gamut of amateur photography.

PSA Services

Camera Clubs—Fred W. Pix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
 Chapters—W. E. Chao, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 3, Mo.
 National Lectures—Maurice H. Loom, APSA, 333 W. 16th St., New York 19, N.Y.
 Recorded Lectures—Fred H. Kuhl, 2001 46th St., Rock Island, Ill.
 Tapes—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
 Travel—Tom Firth, APSA, Tropic, Md.
 Travel Aides—John P. Montgomery, Jr., P.O. Box 7011, Orlando, Fla.
 International Exhibits—East: Mrs. Elisabeth Flumer, New Castle, N.H. Central: Mrs. Sylvia Sminkey, 1018 N. Main St., Racine, Wis.; West: Kenneth Browne, 4193 Jackdaw St., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2003 Walnut St., Phila. 3, Pa.)
 Address:
 PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
 PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St., S. Binghamton, New York.
 Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave., Hollis, N. Y.
 Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
 Nature Shots—Alfred Rendon, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.
 P.J. Bulletin—Edward C. Wilson, APSA, 192 St. Johns Pl., Brooklyn 17, N. Y.
 Pictorial Division Bulletin—Mary Able Root, 3314 Central St., Evanston, Illinois.
 Stereograms—Anthony Brucoleri, 87 Quinn Rd., Rochester 31, N. Y.
 Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
 Camera Club Bulletin—Russell Krivos, APSA, 4949 Brynna St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

Color Division
All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
 Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.
 Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
 International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
 Slide Study Groups—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
 Instruction Slide Sets—W. P. Suydam, APSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.
 Color Print Competition—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
 Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
 Color Print Set—Mr. Nan Justice, 721 N.W. 19th Court, Miami, Fla.
 Hand Colored Print Circuit—James Archibald, Yerkes, Pa.
 International Slide Competition—Leslie J. Mshoney, APSA, P.O. Box 1828, Phoenix, Arizona.
 Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
 Library—Hort L. Roub, Johnston Bldg., Charlotte 3, N. C.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
 Judging Service—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gillesland, 7501 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
 Exhibition Slide Set
 Slide Set Director—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.

International Slide Set Exchange—Frank B. Dayless, 120 Cowell Ave., Oil City, Pa.
 Color Slide Circuits—Mrs. Vella Pinnas, APSA, 1827 E. Fourth St., Long Beach, Calif.
 National Club Slide Competition—Maurice Lank, 10419 Westminster Ave., Los Angeles 34, Calif.
 Color Print Sets—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.
 Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Wm. Colin Kirk, 1197 Stout St., Denver 4 Colo.
 Book and Film Library—John T. Boos, 9110 Western Hills Drive, Kansas City, Mo.
 Club Film-Program Exchange Service—John T. Boos, 9110 Western Hills Dr., Kansas City, Mo.
 Film Analysis and Judging Service—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.
 Music Service—Miss Helen Welsh, North High School, 750 Herman Ave., Valley Stream, N.Y.
 Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.
 Continuity Service—Charles J. Ross, 3380 Griffith Park Blvd., Los Angeles 27, Calif.
 Film Presentation Service—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Nature Division
All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
 Instruction Slide Sets—Ludwig Kramer, Cottage School, Pleasantville, N. Y.
 Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
 Print Sets—Howard E. Fanta, APSA, 722 W. 168th St., New York 32, N. Y.
 Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
 Slide Study Circuits—Alfred W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.
 Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colborne, Ontario, Canada.
 Print Competition—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Michigan.
 Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
 National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Anderson, 148-26 20th Ave., Flushing 54, N. Y.
 Critiques—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Siegel, 200 Braunsdorf Rd., Pearl River, N. Y.
 International Portfolios—Miss Ethel E. Hagan, APSA, Secy. 3616 N. Sherman Blvd., Milwaukee 16, Wis.
 Star Exhibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 353, Dearborn Plains, Mich.
 Portrait Portfolios—Mrs. Lillian Ettinger, 1330 Birchwood Ave., Chicago 26, Ill.
 Portfolio Clubs—Steen T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.
 Portfolio Model Award—Doris Martha Weber, FPSA, Jacklin Rd., Hinchley Lake, Rt. 2, Brunswick, Ohio.
 Picture of the Month—Alicia Parry, 609 Sodgwick Dr., Syracuse 3, N. Y.
 Award of Merit (Star Ratings)—Mrs. Lets M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.
 Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 21, Mich.
 Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
 Salon Labels (Enclose 3¢ stamp)—James T. Johnson, APSA, 1712 Calle Cerro, Santa Barbara, Calif.
 Membership—East: J. M. Endres, APSA, 1235 Circle Drive, Tallahassee, Fla. West: Mrs. Ella T. McMenewe, 1166 E. Mountain Drive, Santa Barbara, Calif.

Contacts of the Stars—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

Clubs

American Exhibits—East: Frank S. Pallas, 143 State St., Rochester 4, N.Y. Central: Dr. C. F. Wade, 608 Brown Bldg., Wichita, Kansas. West: Bonworth Lerner, 14 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray F. Schwelm.
 Club Print Circuits—Edmund V. Moyer, 20 Metropolitan Oval, New York 62, N.Y.
 Club Print Judging Service—Don E. Haasch, 1005 Teton St., Boise, Idaho.
 International Club Print Competition—John A. Kelly, 468 Winnebago Parkway, Chicago 43, Ill.
 Portfolio of Portfolios—Gretchen M. Wippert, 12217 E. Kennwood St., El Monte, Calif.
 Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
 Salon Instruction Sets—Ira S. Dole, 1122-10th Ave., Lewiston, Idaho.

Stereo Division
Individuals

Personalized Slide Analysis—Max Sorenson, 1119 R. Andrews, Fresno, California.
 Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.
 Slide Circuits—James W. Stower, The Detroit Times, Detroit 31, Michigan.
 Large Size Stereograms—Wheeler W. Jennings, 133 10th St., St. Petersburg, Florida.
 Slides for Veterans—George Towers, 19635 Rogge, Detroit 14, Michigan.
 Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
 Tape Recording Information—Charlie Brooks, 1514 Aster Place, Cincinnati 24, Ohio.
 Traveling Salon—Ted Lastach, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.
 Star Ratings—R. B. Heim, P.O. Box 7095, Orlando, Fla.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 189 Geneva Ave., Elmhurst, Ill.
 National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #15, Denver 18, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.
 Photographic Information—Don J. Mohler, Nel Park, Cleveland 12, Ohio.
 Traveling Exhibits—John F. Englett, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

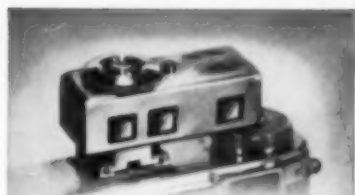
Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
 Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 14, Ill.
 Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
 Stereo—Joseph W. Duroux, 631 Selden, Detroit 1, Mich.

Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
 Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
 Pictorial—Philip Solomon, 52 Lexington Rd., W. Hartford 7 Conn.
 Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 5801 W. 63rd St., Chicago 38, Ill.
 Nature—Mrs. Louis K. Brown, APSA, 166 W. Washington & Chascon 2, Ill.
 Stereo—Mrs. Ruth Bauer, 3750 West St., Marion, Conn. Cincinnati 27, Ohio.
 Pictorial—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7 Conn. Overseas, Alfred W. Hacht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.



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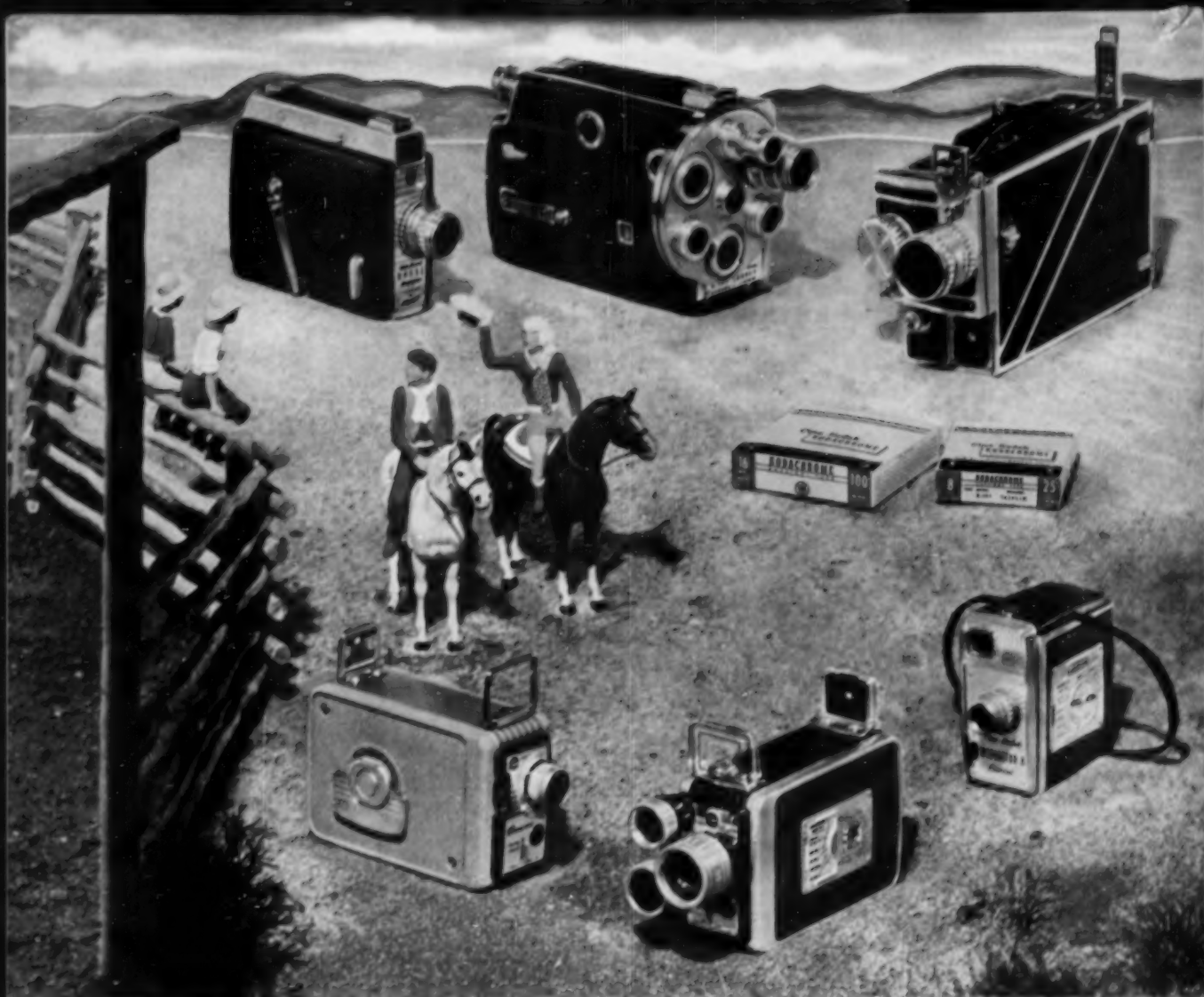
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